PRICED

ENGLISH FURNITURE

SILVER · CHINESE PORCELAIN
TAPESTRIES · TEXTILES · RUGS
PAINTINGS AND DRAWINGS

Property of the
Estate of the Late

SALLIE A. HERT

LOUISVILLE · KY

Public Auction Sale
November 25 and 26 at 2 p. m.

PARKE-BERNET GALLERIES · INC
980 Madison Avenue · 76th to 77th Street
NEW YORK · 1949

N4M402-P1832

SALE NUMBER 1097
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ENGLISH FURNITURE

GEORGIAN SILVER / CHINESE PORCELAIN
TAPESTRIES / ANTIQUE TEXTILES / RUGS
PAINTINGS / OLD MASTER DRAWINGS

Property of the Estate of the Late

SALLIE A. HERT

LYNDON HALL
LOUISVILLE, KY

Sold by Order of the

CITIZENS FIDELITY BANK AND TRUST COMPANY
and MR C. R. ALEY, *Administrators*

Public Auction Sale
November 25 and 26 at 2 p. m.

PARKE-BERNET GALLERIES · INC
New York · 1949

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ORDER OF SALE

FIRST SESSION

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FIRST SESSION

Friday, November 25, 1949, at 2 p.m.

CATALOGUE NUMBERS 1 TO 172 INCLUSIVE

TABLE GLASS

1. TWELVE CLEAR AND GREEN-TINTED GLASS CORDIALS
Tulip-form bowl, on emerald green-tinted stem and round foot; monogrammed.

2. TWENTY-THREE ENGRAVED GLASS OLD FASHIONEDS
Fine heavy resonant glasses engraved with various bird figures.

3. TWELVE ENGRAVED GLASS FRUIT SUPRÊMES AND ELEVEN STANDS
Bell-shaped footed bowl engraved with a calyx of leafage and eleven matching circular stands. Fitted with liners.

[See illustration of two]

4. EIGHTEEN FINELY CUT AND ETCHED GLASS GOBLETS
Bell-shaped bowl with knopped stem and waffle-pattern square base; etched with a band of a panoramic hunting scene, within fluted and *diamanté*-cut borders. Minor imperfections.

[See illustration of two]

5. TWELVE FINELY CUT AND ETCHED GLASS GOBLETS
Matching the preceding. In two sizes.

6. TWELVE FINELY CUT AND ETCHED GLASS CHAMPAGNES
Matching the preceding.

[See illustration of two]

7. TWELVE FINELY CUT AND ETCHED GLASS CHAMPAGNES
Similar to the preceding. Minor chips.

8. TWENTY-TWO FINELY CUT AND ETCHED GLASS BURGUNDIES
Matching the preceding. Minor base chips.

[See illustration of one]

9. FIFTEEN FINELY CUT AND ETCHED GLASS PORTS
Matching the preceding. Minor chips.

Illustration of numbers 3 to 8 inclusive appears on the following page

ABOVE: NUMBERS 6-11-8-11-6
CENTRE: NUMBERS 4-12-4
BELOW: NUMBER 3

10. TWENTY-SIX FINELY CUT AND ETCHED GLASS SHERRIES
Matching the preceding. Minor base chips.

11. TWENTY-SIX FINELY CUT AND ETCHED GLASS LIQUEURS
Matching the preceding. Minor base chips.

[See illustration of two]

12. Twelve Finely Cut and Etched Glass Finger Bowls and Twelve Stands
Matching the preceding. Minor imperfections.

[See illustration of one]

13. Thirteen Finely Cut and Etched Glass Finger Bowls and Fifteen Stands
Matching the preceding. In two sizes. Small imperfections.

SAXE AND OTHER DECORATIVE AND TABLE PORCELAINS

14. Saxe Porcelain Dancing Group of Children
Small boy and girl dancing to the accompaniment of their youthful companions playing a drum, mandolin and two improvised instruments. Minor imperfections. *Length* 9¼ *inches*

15. Set of Four Saxe Porcelain Statuettes of Musicians
Standing male and female figures in colorful eighteenth century costume playing a tambourine, kettle drum, saxophone, and harp, respectively. Minor repairs. *Heights* 10¼ *to* 10¾ *inches*

16. Set of Four Saxe Porcelain Statuettes of Musicians
En suite with the preceding. Small repairs. *Heights* 10¼ *to* 11 *inches*

17. Saxe Porcelain Musical Group
Figure of a youth in brick red coat playing a flageolet, standing beside the figure of a maiden who is seated before a tree trunk and accompanying him on a marimba. Small repairs. *Length* 12 *inches*

18. Saxe Porcelain Group of Children
Animated group of seven children in colorful rustic costumes, engaged in a wedding procession, preceded by a flower boy and girl, and a boy beating a pot at the rear. Minor repair. *Length* 14 *inches*

19. Schlierwald Porcelain Figural Centrepiece
Reticulated basketry-molded oval bowl painted with flowers, the exterior encrusted with swags of fruit; and resting upon a similarly encrusted base supported by six putti. Minor chips. *Length* 15 *inches*

20. Dresden Porcelain Figural Centrepiece
In the form of two youths and a maiden drawing and pushing a grape-festooned reticulated two-wheeled cart; on flower-strewn cartouche-shaped base with bracket feet. Minor chips. *Length* 20 *inches*

21. Spode Porcelain Dessert Service, Painted with Flowers

Circa 1840

Twelve plates, one repaired, pair shell-form dishes, and pair two-handled oval dishes; the cavetti painted with tulips, morning-glories, roses, and other blossoms within wide cream borders enhanced with lapis blue radial bands and gilded blossoms. [Lot.]

22. Napoleonic Vieux Paris White and Gold Porcelain Coffee Service

Coffee pot, milk jug, creamer, covered sugar bowl, and twelve cups and saucers; ovoid footed bodies decorated with gilded stellate motives centring the Napoleonic monogram, and enhanced with rose magenta lappet borders. Two lack covers. [Lot.]

23. Napoleonic Vieux Paris White and Gold Porcelain Coffee Service

Matching the preceding. Coffee pot, creamer, covered sugar bowl, and eleven cups and saucers. Minor chips. [Lot.]

24. Twelve Rosenthal Decorated Porcelain Service Plates

Valanced plate painted with colorful nosegays of blossoms, within gold-tooled borders, and paneled with apple green reserves; one repaired.

Diameter 10½ *inches*

25. Twelve Rosenthal Apple Green and Gold Porcelain Dessert Plates

Painted with colorful bouquets of spring blossoms, within bands of gilded foliage scrolls. Small flaking. *Diameter* 9 *inches*

26. Twelve Cauldon Apple Green and Rose Porcelain Dinner Plates

With imbricated apple green border reserved with cartouches of pink roses.

Diameter 10¼ *inches*

From Gilman Collamore & Co., New York

NEEDLEPAINTED AND EMBROIDERED VELVETS AND HANGINGS

27. Three Gold-Needlepainted Ruby Velvet Orphreys

Italian, XVI Century

Worked with Renaissance foliations interspersed with medallions depicting the Virgin and Child, Christ and four saints in colored silks and gold. [Lot.]

28. Gold- and Silk-Needlepainted Green Velvet Hood and Pair Orphreys *Italian, XVI Century*

The hood worked with a medallion depicting the Virgin and Child, each orphrey with three figures, including Christ and S. Peter; in gold embroidery with silk enrichments. Together with a Greek Church gold-embroidered scarlet cloth panel. [Lot.]

29. Three Appliqué-Embroidered Velvet Cushions *Italian, XVII Century*

In emerald green and ruby velvet, with varying floral and armorial gold appliqués. [Lot.]

30. Gold-Embroidered Ruby Velvet Cushion *Portuguese, XVII Century*

Embroidered with floral scrollings centring a chrysanthemum medallion. Together with four small velvet mats. [Lot.]

31. Three Needlepainted Wine Red Velvet Cushions *XVI-XVII Century*

Worked with arabesqued roundels depicting S. Peter, and a pair with two bishops, in colored silks, silver and gold. [Lot.]

32. Pair Appliqué-Embroidered Salmon Red Velvet Banners *Florentine, XVIII Century*

Worked in gold and silver bullion with a *fleur de lis,* and with gold vine borders. 39 *x* 38 *inches*

33. Gold- and Silk-Needlepainted Moss Green Velvet Table Runner *French, XVI Century*

Genoese *strié* velvet runner centring a panel exquisitely worked with niche figures of three female saints including SS. Barbara and Lucia, in pastel-colored silks on a quilted gold ground. 58 *x* 19 *inches*

34. Silk- and Gold-Needlepainted Votive Banner *North Italian, XVI Century*

Richly worked in colored silks and gold with niche figures of six apostles including SS. Peter and John; entwined vine border. 43 *x* 29 *inches*

35. Appliqué-Embroidered Genoese Crimson Velvet Armorial Table Runner *Spanish, XVI Century*

Strié velvet runner worked with a panel of armorial cartouches developing foliage scrolls, chiefly in gold. *6 feet* 10 *inches x* 26 *inches*

36. Genoese Crimson Velvet Table Runner *Italian, XVII Century*
Superb heavy crimson velvet, bordered in gold galloon. 12 *feet* x 24 *inches*

37. Pair Silk and Gold Laidwork Embroidery Panels
Florentine, XVII Century
Worked in pastel-colored silks with scrolling iris and other stems, heightened with perched birds, gold and silver leaves; beige ground. Show wear.
32 x 50½ *inches*

38. Pair Wine Red Velvet Hangings with Frappé Decoration
Italian, XVII Century
Frappé stylized ascending blossoms and foliage, and appliqué with a silver and gold floral medallion. Repaired. 8 *feet* 7 *inches* x 21½ *inches*

39. Garnet Red Velvet Hanging, with Sixteenth Century Embroidery Panel
Applied with an eighteenth century panel worked with monstrance with rays and foliated strapwork in silver and gold. 5 *feet* 9 *inches* x 47 *inches*

40. Appliqué-Embroidered Crimson Velvet Church Valance
Italian, Late XVII Century
Cartouche-shaped panel appliqué with the crowned Sacred Monogram, in gold and buff, on a crimson ground. Repaired. 52 x 7 *feet* 3 *inches*

41. Régence Embroidered Canary Yellow Silk Antependium
Portuguese, Early XVIII Century
Lavishly worked with a border of shells and scrolls including the Sacred Monogram and two coats of arms, heightened with needlepainted fruit-filled urns in pastel-colored silks. Worn. 38 *inches* x 6 *feet* 7 *inches*

42. Silver-Embroidered Tête de Nègre Velvet Cope
Spanish, Early XIX Century
Embroidered with silver *rinceaux* centring a pelican, emblem of Piety, vulning herself. 53 *inches* x 9 *feet* 2 *inches*

43. Two Pairs Crimson Silk Damask Window Hangings With Valances
Damassé with a repeated pattern of pomegranate sprays and trimmed in gold galloon; lined and interlined. Somewhat worn.
9 *feet* 10 *inches* x 6 *feet* 9 *inches*

44. Two Pairs Crimson Silk Damask Window Hangings
Matching the preceding, but somewhat longer; show some wear.
10 *feet* 10 *inches x* 7 *feet*

45. Two Pairs Crimson Silk Damask Window Hangings
Matching the preceding, in two sizes; with one valance. Show wear.
8 *feet* 8 *inches x* 6 *feet* 8 *inches*
10 *feet x* 52 *inches*

46. Five Pairs Emerald Green Damask Window Hangings
Pair large, and four smaller pairs; *damassé* in old gold with panaches and scrolling leaves on an emerald green ground; lined and interlined. Show some wear. 10 *feet* 10 *inches x* 5 *feet* 7 *inches and* 11 *feet*

47. Three Pairs Celadon Ciselé Velvet Window Hangings With Valances
Woven with a bold pattern of foliage panaches and blossoms emerging from urns; old gold fringe border; show some wear. Lined and interlined.
10 *feet* 7 *inches x* 6 *feet*

48. Two Pairs Sky Blue Taffeta Brocade Window Hangings
Woven with a vertically striped design of rose crimson floral garlands; with two tiebacks; lined and interlined. Show wear. 10 *feet* 4 *inches x* 6 *feet*

49. Two Pairs Sky Blue Silk Brocade Window Hangings With Valances
Woven with fan motives, scrolls and stars in gold; in the Directoire taste. Somewhat faded. 10 *feet* 2 *inches x* 48 *inches*

50. Lot of Damask and Velvet Table Mats and Runners
Varied assortment, in celadon damask, some trimmed in gold galloon. Thirteen pieces in all. [Lot.]

OLD MASTER DRAWINGS

51. Piazza di San Marco, Venice
Antonio Canale (Canaletto), Italian: 1697-1768
A perspective of the square, enlivened by various groups; three flagpoles in the foreground, the cathedral in the rear centre.
Pen and wash on light tan paper: 7¼ *x* 11¼ *inches*

52. Landscapes: Two Drawings
[A] A mounted nobleman and a lady on horseback are pursuing a stag at full speed across a clearing, while huntsmen and attendants emerge from the woods; by Karel van Falens (1683-1733). [B] Thatch-roofed cottages scattered in a glen with many trees; by Peter Molyn (1595-1661).
Sanguine and ink washes: 7 *x* 10¼ *and* 5½ *x* 12½ *inches*

53. Religious Subjects: Two Drawings
[A] The Salutation. Two female saints, kneeling in devotion, look up towards three winged cherubs in the clouds; a saint holding a crozier stands behind the kneeling figures; by Gerard van Honthorst (1590-1656). [B] Priests administering the Sacrament to a nun, with S. Barbara watching; by Giovanni Antonio Licinio da Pordenone (1483-1538).
Sepia washes: 12½ *x* 9 *and* 9¼ *x* 8 *inches*

54. Illuminated Page of a Missal *Florentine School, XIV Century*
Depicting the Virgin, garbed in a grayish cloak with kerchief wound around her head and neck, holding the Child, who wears a cobalt blue gown.
Gouache on gold ground: 4¼ *x* 4¼ *inches*

55. Pair Illuminated MS Pages from Books of Hours *XVI Century*
[A] Angels crowning a saint, with God appearing in a glory at the upper right; German School. [B] The toilet of Bathsheba, with King David watching her from a window and two men conversing in the foreground; margin decorated with garland of flowers; Flemish School.
Gouache: 5 *x* 3½ *and* 6 *x* 4 *inches*

56. Pair Illuminated Initial Letters from a Missal
French School, XVI Century
[A] Death of the Virgin with the apostles surrounding her, the dove in the clouds. [B] The conversion of a prince, female and male saints with their attributions on either side of him. *Gouache on gold ground:* 6 *x* 5½ *inches*

57. Religious Subjects: Two Drawings
[A] An angel playing a viola d'amore, Italian School, XVI Century. [B] A scene in a dungeon, probably the liberation of S. Peter; by Gerbrandt van den Eeckhout (1621-1674). *Pen drawings:* 7¼ *x* 6 *and* 11 *x* 13¾ *inches*

58. Boors Regaling *Pier Leone Ghezzi, Italian:* 1674-1755
Three peasants seated around a barrel in a tavern, smoking their clay pipes. Signed and dated 1739.
Black and white chalk on gray-blue paper: 13¼ *x* 12¼ *inches*

[NUMBER 59]

Duo.

59. THE WOMAN TAKEN IN ADULTERY

Attributed to Rembrandt van Rijn, Dutch: 1606-1669

The woman is kneeling before the Savior, surrounded by her accusers.

Pen and sepia wash: 5¼ *by* 7¾ *inches*

Note: This drawing bears the stamp of the collection of L. W. Esdale, Esq., London. It is apparently a sketch for the painting by Rembrandt formerly in the Weber Collection, Hamburg.

[See illustration]

50'

60. INTERIORS AND LANDSCAPE SCENE: THREE WATERCOLORS

[A] Depicting a rustic interior with two peasant women, one holding a little girl by the hand, attributed to Adriaen van Ostade (1610-1685). [B] View into the nave of a Gothic cathedral with two men conversing in the immediate foreground; by Daniel de Blieck (d. 1673). [C] A frozen river with a horse-drawn sleigh, skaters, an ice-boat and a flag-topped tent; by A. van Wanum (d. 1776), signed and dated 1776.

61. Three Drawings

[A] Young rustic seated on a tavern floor, holding a ewer in one hand, a clay pipe in the other; David Teniers the Younger (1610-1690). Initialed. [B] A peasant woman leading a boy by the hand, her other arm stretched out and holding an apple; Dutch School, XVII Century. [C] Four studies of figurines, with emphasis on the costumes; Flemish School, XVII Century.

62. Cattle: Two Drawings

Giovanni Benedetto il Castiglione, Italian: 1616-1670

[A] Herdsmen driving cattle at full speed, a denuded tree at the left. Signed with monogram. [B] Beneath the shade of old trees, in a retreat at the right, herdsmen are resting; rolling landscape with boulders in the immediate foreground.

Pen and sepia wash: 10½ *x* 16¼ *and* 7¼ *x* 11½ *inches*

63. Studies: Three Drawings

Polidoro da Caravaggio, Italian: 1492-1543

[A] Two designs of antique Roman helmets, with visors and crests of curled ostrich plumes, embossed and ornamented. [B] View of a colonnade of a Renaissance palace, with a fountain at the right.

Sepia and ink washes: 10 *x* 7¾ *and* 11¼ *x* 16½ *inches*

64. Religious Subjects: Two Drawings

[A] The Virgin and Child with S. Joseph sketched behind them at the upper right; by Bartolomeo Biscaino (1632-1657). [B] The Holy Family with S. Anne and the Virgin seated, the Child between them, stepping towards S. Mary, and S. Joseph watching the group; attributed to Andrea del Sarto (1486-1531).

Red chalk and sepia wash: 10 *x* 7¼ *and pen and ink wash:* 8 *x* 6 *inches*

65. Jesus in the House of Simon *French School, XVII Century*

The Savior reclining, while S. Mary Magdalen anoints His feet; Simon and the disciples are grouped around a richly laden banquet table.

Black chalk on brown paper: 14¼ *x* 20½ *inches*

66. Hunting Scenes: Two Drawings

[A] Falconry. Falconers, two of them with hawks on their hands, others training young ones with a perch; an attendant is seen watching from a tree; by Johannes Stradanus della Straet (1523-1605). [B] The Boar Hunt. Hunters with spears and shields pursuing a boar attacked by hounds, Flemish School, XVII Century.

Sepia wash heightened with white: 7¼ *x* 10½ *and* 10¾ *x* 21¾ *inches*

[NUMBER 67]

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67. MOSES SIGHTING THE PROMISED LAND

Salvatore Rosa, Italian: 1615-1673

Showing the Patriarch pointing to Canaan with outstretched hands, herdsmen and women crowding around him.

Pen and sepia wash: 8¼ *x* 9¾ *inches*

65 -

[See illustration]

68. RELIGIOUS SUBJECTS: TWO DRAWINGS

Carlo Maratta, Italian: 1625-1713

[A] The Church in Council on the Assumption. Showing the Savior pointing to the open Gospel on the lap of a seated saint in monk's habit, above them the dove and a vision of the Virgin on a cloud surrounded by cherubs; the figures of two Church fathers complete the composition. [B] The Vision of S. Anthony. Depicting the Saint ascending the steps of the Virgin's throne and kissing the hand of the Child, Who stands in front of S. Mary.

Sepia wash and red crayon: 18½ *x* 11 *and sanguine:* 20¾ *x* 13½ *inches*

69. Figure Studies: Two Drawings

[A] A Roman warrior mounted on a galloping horse, a spear in his right hand, sketched in profile to the left and seen from the back; by Giulio Romano (1492-1546). [B] Two reclining figures, one at the left the other at the right, facing the apparition of an archangel, Roman School, XVII Century. *Sanguine: 6 x 4¼ and pencil: 7¾ x 9½ inches*

70. Christ Carrying the Cross

Giovanni Francesco Guercino, Italian: 1591-1666

The Savior crowned with thorns is bent towards the left under the weight of the cross on His right shoulder; two Roman soldiers stand behind Him, pushing Him forward. *Sanguine: 12 x 9½ inches*

71. Warriors: Two Sketches *Roman School, XVII-XVIII Century*

[A] Standing figure of a Greek youth lifting a shield with his left arm and holding a spear in his right hand. [B] Two armed, mounted Roman soldiers with plumed helmets; glimpse of a third youth standing in the centre.

Sepia wash: 10 x 5¼ and bistre pen drawing: 10 x 7¼ inches

72. Scenes of the Lives of Saints: Three Drawings

Attributed to Bartolomé Esteban Murillo, Spanish: 1618-1682

[A] The Vision of S. Anthony. Showing the kneeling Saint kissing the hand of the Child stepping down to him. Signed. [B] S. Francis with lilies and a crucifix in his left hand, extends his right in blessing; a dove sits on his left shoulder. [C] S. Joseph and the infant Christ walking hand-in-hand.

73. Biblical and Religious Subjects: Two Drawings

[A] The Betrayal of Samson. Depicting the Israelite reclining on a bed while Philistines fetter his raised arms and Delilah with scissors and Samson's hair flees towards the right; by Luca Giordano (1632-1705). [B] A martyr tied to a tree trunk in a fantastic landscape, while his companions lie asleep on the ground at either side of him; by Pierfrancesco Mola (1612-1666).

Pen drawing: 6¾ x 8¾ and pen and sepia wash: 8¼ x 14¼ inches

74. Mythological Subjects: Two Drawings

[A] The Rape of Proserpine. The young woman struggling in the grasp of Pluto, an eagle at the right and Ceres on clouds watching the scene; by Giulio Romano (1492-1546). [B] A Ruler receiving Emissaries. A group of men kneeling on the steps before an enthroned youth, and displaying precious gifts; by Michelangelo Merisi da Caravaggio (1560-1609).

Pen and white gouache on gray and on tan paper: 12½ x 16 and 9½ x 15¾ inches

100-

[NUMBER 75]

75. FIGURE STUDIES *Jean Antoine Watteau, French:* 1684-1721
Delicate drawings of figures, with emphasis on details of costumes and gestures; the lower part of the sheet shows a horse-drawn stagecoach and a mule bearing a yoke. *Pencil and sanguine: 7½ x 6½ inches*

[See illustration]

70-

76. PORTRAITS: THREE DRAWINGS
[A] Head and shoulders portrait of Cardinal Barberini; by Andrea Sacchi (1600-1661). Signed. [B] Study of a seated female figure, with eyes down cast, her right arm on an elbow-rest, supporting her head; by Giovanni Francesco Barbieri (Guercino) (1591-1666). [C] Head and shoulders of a chubby little boy, with wavy short curls, and half-open mouth, Flemish XVIII Century.

77. Sketch of Allegorical Figures

Attributed to Peter Paul Rubens, Flemish: 1577-1640

Two female figures, one erect, her head violently turned to the left, her arms raised to her hair, the other reclining; two dogs at the right and further to the right detailed drawing of armor surmounted by a helmet.

Chalk, sanguine and crayon: 11 *x* 15½ *inches*

Note: Identical figures appear in the series dealing with the history of Marie de Medici, the *Apotheosis of Henri IV,* in the Louvre, Paris.

78. Religious Subjects: Two Drawings

[A] Depicting S. Mary and S. Joseph walking with the Child between them, in the background a temple and men disputing; by Sebastian Franck (1573-1647). Signed. [B] Adoration of the Magi, with the Virgin seated at the left and one of the wise men kissing the Child's knee; School of Sir Anthony van Dyck (1599-1641).

Pen and sepia washes: 15 *x* 11¼ *and* 11½ *x* 17½ *inches*

79. Three Drawings

[A] A young couple walking past the stalls of a Paris street-market; by Philippe François Charpentier (1734-1817). Signed. [B] A wedding procession, French School, XVIII Century. [C] A shepherdess with her flock, beneath a tree, looking upon a little boy at her feet, British School, XVIII Century.

80. Religious Subjects: Two Drawings

[A] The Visitation. S. Mary and S. Elizabeth greeting each other on the steps of a palace, while a multitude of spectators crowds the street; by Francesco Salviati de Rossi (1510-1563). [B] The Vision of S. Paul of Tarsus. The Apostle kneeling, his head raised, with two companions and a dog at the right; attributed to Paolo Veronese (1528-1588).

Black and red crayon: 15 *x* 25 *and sanguine:* 14 *x* 10¾ *inches*

81. Winter Scene in Holland

Attributed to Pieter Brueghel the Elder, Flemish: 1525-1569

Rustics are seen skating and driving in horse-drawn sleighs on a frozen river lined by cottages, a church and windmills. Signed.

Pen on light brown paper: 7¾ *x* 12 *inches*

Collection of William Hogarth

[NUMBER 82]

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82. TWO FIGURES *Giuseppe Ghezzi, Italian:* 1634-1721
[A] The Gardener. A sturdy rustic figure turned to the right, his hat in his right hand. [B] The Celebrated Surgeon. Depicting an old man with tie-wig and rocco coat, in profile to the right, his left hand raised. Both signed. *Sepia:* 10½ *x* 7½ *and* 10 *x* 6¾ *inches*

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[See illustration of one]

83. WINTER SCENES: PAIR DRAWINGS *Abraham Delfos, Dutch:* 1729-1820
[A] A Chat by the Wayside. On a frozen river a group of men conversing, one leaning against a sleigh, while children in Dutch costume stand nearby. [B] A Break in the Journey. The driver preparing to feed a white horse harnessed to an old-fashioned sleigh. *Pencil and watercolor:* 10 *x* 14½ *inches*

84. Religious Subjects: Four Drawings
[A] Depicting S. Mary Magdalen bent over her crucifix, watched by an archangel and taken to heaven; by Guido Reni (1575-1642). [B] S. Elizabeth kneeling before the Madonna and Child; by Ottavio Amigoni (1605-1661). Signed. [C] A Saint distributing alms; by Giuseppe Baldini (fl. 1730). Signed. [D] The Assumption of the Virgin with Lucifer descending into Hell; by Francesco Solimena (1657-1747). Signed.

85. Three Drawings
[A] Young man in a tavern, wearing a beret, seated at a table on which are two bottles and a wine glass; he holds another bottle in his left hand; French School, late XVIII Century. [B] Seated figure of a cavalier smoking a clay pipe; by Anthonie Palamedes (1600-1673). [C] Two cavaliers, one wearing a turban and playing a lute, the other holding a music sheet; by Jean Valentin de Boullongne (1591-1634).

86. Marines: Two Drawings
[A] Flagged brigantines are lined up, their sails set for sea; by Willem van de Velde the Younger (1633-1707). [B] Rowboats and sailboats, manned by elegantly dressed figures, leaving a harbor; attributed to Albert Cuyp (1620-1691).
Ink wash: 6¼ *x* 16¼ *and sepia wash and watercolor:* 10 *x* 14¾ *inches*

87. Religious Subjects: Four Drawings
[A] Pietà. The Savior mourned by S. Mary, His body supported by two angels; by Francisco de Zurbaran (1598-1662). [B] S. Barbara standing near a tower looking upwards towards a cherub bringing her the crown of martyrdom, Italian School, XVII Century. [C] The Resurrection, showing the Savior on clouds surrounded by cherubs; below, the kneeling Apostles; by Luca Giordano (1632-1705). [D] S. John the Baptist foretelling the coming of Christ; by Nicolas Raymond de la Fage (1656-1684).

88. Dutch Landscapes: Two Watercolors
[A] Winter scene. A drawbridge spans a frozen river, a windmill at the right and view of a town with gabled stone houses and bare trees on the opposite bank; skating figures animate the foreground; by Andries Vermeulen (1763-1814). Signed and dated 1780. [B] Fishing Village. A placid stream lined by old houses, trees and a distant church; fishermen in the boats depicted near the shore; by Hendrick de Meyer II (1737-1793).
Pen and watercolor: 9¼ *x* 14 *and* 11 *x* 14¾ *inches*

89. Two Drawings

[A] Scene from Jerusalem Delivered. Depicting two knights in Roman armor standing on the wooded bank of a river ready to embark on a boat with an erect woman at the oar, British School, about 1810-1820. [B] An astronomer looking through a telescope in a mountainous landscape with a young couple seated on the ground, under trees, near him. Attributed to Bernardino Ciceri (1650-1718).

Ink wash: 11½ *x* 18½ *and sepia and pen drawing, oval:* 14¼ *x* 10¾ *inches*

90. Cattle: Pair Drawings

[A] Cow grazing, by Henrik William Schweikardt (1749-1797). Signed. [B] Recumbent cow by Jan Kobell II (1782-1814).

Chalk and crayon on gray paper: 6½ *x* 8½ *and ink wash on white paper:* 7 *x* 9¼ *inches*

91. Animal Studies: Two Sketches

[A] A turkey and a rooster on a terrace of a park, a tall stone vase at the right; by Jean Baptiste Oudry (1686-1755). [B] Several dogs sketched in various positions, mostly ferociously chasing and attacking game, by Jan Weenix, 1640-1719.

Black and white chalk on tan paper: 12 *x* 15 *and pen and sepia wash:* 8¼ *x* 7 *inches*

92. Religious Subjects: Pair Drawings *N. Lafitte, French:* 1770-1828

[A] S. Cecilia with Angels. The Saint, resting on clouds, plays the lyre, while one angel holds a music sheet and another her instrument. [B] Caritas. Study of a figure reclining on clouds, holding two nude infants at her breasts.

Pen and ink: 4½ *x* 10 *inches*

93. Landscapes: Two Decorative Drawings

[A] Two studies of classical temple ruins in a valley, amid slender trees with a view of distant hills; by Bernardino Minozzi (1699-1769). Signed [B] Tall trees outlined against the sky, on an elevation bordering a river; a gateway to a distant castle is visible behind the tree knoll; by Jean Baptiste Claude Chatelain (1710-1771).

94. Architectural Compositions: Three Drawings

[A] Architectural composition with cherubs and caryatids, possibly for the decoration of the Villa Farnesina; attributed to Raphael Sanzio (1483-1520). [B] Sketch for a monument, with torso of youths and animals mounted on capitals; attributed to Michelangelo Merisi da Caravaggio (1560-1609). [C] Project for a Memorial, French School, XVIII Century.

[NUMBER 95]

95. LANDSCAPE *Claude Gellée (Lorrain), French:* 1600-1682
A southern French harbor with port buildings, including a watchtower at the left, and numerous vessels fully rigged, seen against a setting sun.
Bistre pen drawing: 10½ *x* 16½ *inches*

[See illustration]

96. THE MASSACRE OF THE INNOCENTS *Luca Giordano, Italian:* 1632-1705
Roman hirelings fighting agonized young mothers defending their infants.
Pencil heightened with white and yellow on gray paper: 19 *x* 13 *inches*

97. SIX SKETCHES OF THE LIFE OF S. JOHN THE BAPTIST
Claude Gellée (Lorrain), French: 1600-1682
The Nativity; The Angel Leading Him into the Desert; His Meditation; His Baptism; S. John Preaching, and His Death.
Sepia pen, and black and white chalk on brown paper: 4 *x* 3¼ *inches*

98. Landscapes: Three Watercolors
[A] A man fishing in a pond under tall trees, another on his knees stows away the catch; in the rear a woman is carrying pails. [B] Two gentlemen conversing on a road and a huntsman walking towards a cottage; both by J. Janson (1729-1784). [C] A young herdsman with cattle stands before a girl, in a rolling landscape with a river at the left; by Hendrik William Schweickardt (1746-1797). Signed. *Watercolor:* 5¼ *x* 6¾ *and* 7 *x* 9 *inches*

99. Landscape *Annibale Carracci, Italian:* 1560-1609
Nestled in a densely wooded hill and overlooking a placid river, a medieval fortress is depicted surrounded by steep stone walls and leafy trees.
Bistre pen drawing: 10½ *x* 16 *inches*

100. Scenes from the Lives of Saints: Three Drawings
[A] The Martyrdom of Thomas à Becket, showing the Saint attacked by Roman soldiery. [B] His Apotheosis, as he is borne to heaven by angels; by Antonio Viladomat (1678-1755). Both signed. [C] The Stigmatization of S. Francis, with the Saint kneeling in a landscape, his arms outstretched towards a crucifix, by Ottavio Amigoni (1601-1665).

101. Three Drawings
[A] Samuel anointing Saul. Depicting a young warrior holding a crown, standing in front of a kneeling figure, attendants behind them; by Francesco Mazzuoli Parmigianino (1503-1540). [B] Emperor Constantine establishing Christianity. He is seen commanding the erection of a statue of Christ upheld by two slaves, a monumental crucifix carried by a youth; by Pietro Berretini da Cortona (1596-1669). Signed. [C] Greek soldiers storming the walls of Troy, the wooden horse at the left before a temple, Italian School, XVII Century

102. Classical Compositions: Pair Drawings
Attributed to Marco Ricci, Italian: 1679-1729
[A] A marble lioness on a pedestal before a temple, among columns, an obelisk and a deep red porphyry bowl; with figures and trees at the left. [B] Ruins of a temple and a monument in a serene landscape. A town bordering a river. *Gouache:* 12 *x* 18 *and* 10½ *x* 14½ *inches*

103. Battle Scene *Follower of Peter Paul Rubens, Flemish:* 1577-1640
Mounted soldiers in Roman armor are storming a bridge, while archers on foot are fighting against shielded horsemen in the foreground.
Sepia wash: 16 *x* 22½ *inches*

[NUMBER 104]

104. A MORNING OUTING

Wilhelm Alexander Wolfgang von Kobell, German: 1766-1855

Horsemen in military coats conversing with a couple in the suburban fields of Munich; the city with the towers of the Frauen-Kirche is silhouetted in the background. *Watercolor:* 12 *x* 17 *inches*

[See illustration]

105. PORTRAIT STUDIES: FOUR SKETCHES

[A] Various heads in profile, with normal and abnormal facial expressions; by Giles Hussey (1710-1788). [B] Depicting a young man bent to the left, his left arm stretched out in a violent movement; three additional arm sketches; attributed to Charles Le Brun (1619-1690). Signed. [C] A smiling youthful cavalier; by Willem Schellinks (1627-1678). [D] Full-length figure of a young rustic standing to the right; by Nicolaes Berchem (1620-1683). Signed.

106. STUDIES OF FIGURES: TWO PENCIL DRAWINGS
[A] Two standing figures of young monks with liturgical objects in their hands; by Francisco Camilo (1635-1671). Signed. [B] Erect figures of two Florentine noblemen seen from the back, attributed to Andrea del Sarto (1486-1531). *Pencil and sanguine: 6¼ x 5¼ and 5½ x 7 inches*

107. SIX SMALL PEN DRAWINGS
[A] Two sketches of a shepherd and a shepherdess, depicting a dancing, frolicsome youth swinging his shepherd's crook and a young girl with flowers in her apron; French School, XVIII Century. [B] Four scenes of country life with figures, seated, walking or on horseback, amidst children, dogs and farm equipment; by Pieter Bout (1658-1719).
Bistre pen drawing: 3½ x 2 inches each and 3 x 4 inches each

PAINTINGS

AMBROGIO BORGOGNONE ITALIAN: 1455-1535
108. *S. CATHERINE.* Half-length crowned figure of the Saint, her head slightly bent to the left; she is holding the palm in her left hand, her right resting on the wheel; a scarlet mantle partly reveals her dark blue gown.
Panel: 14½ x 11½ inches

SIR ANTHONY VAN DYCK (SCHOOL OF) FLEMISH: 1599-1641
109. *PORTRAIT OF CHARLES I.* Head and shoulders of the king, seen to half right, his long dark hair falling over his lace-trimmed batiste collar. He is wearing the golden Order of the Garter on a blue ribbon.
26½ x 21½ inches

SEBASTIANO RICCI ITALIAN: 1659-1734
110. *CORONATION OF THE VIRGIN.* The Virgin in rose with blue cloak standing on a cloud, her hands joined in prayer and looking upwards, where the Savior at left and God at right, together hold the crown above her head, circled by the dove. Under the Virgin's cloak appear little angels, while at her feet S. Matthew, seated on one side is writing the Gospel, and S. Andrew stands on the other. *Arched canvas: 18¼ x 10 inches*

VENETIAN SCHOOL XV CENTURY
111. *S. NICOLAS OF BARI.* Full-length erect figure of the bearded Saint wearing a mitre and a richly brocaded cope over his white tunic, secured by a morse. In his left hand he holds a missal upon which are three balls of gold, and in his right a crozier. He stands on a crimson floor before a gold background; the halo and border wrought in *bulino* work.
Arched cradled panel: 38½ x 20½ inches
Collection of the Roerich Museum, New York

[NUMBER 112]

TADDEO GADDI (FOLLOWER OF) FLORENTINE: 1300-1366

112. *MADONNA AND CHILD WITH SAINTS: TRIPTYCH.* The central panel shows the Virgin on a Gothic throne with the Child caressing her cheek with His right hand, while He holds a bird in His left. The background is encircled by a Gothic arch on which appears a procession of fourteen saints with S. John the Baptist standing at left and S. Augustine at the right. The lower parts of the left and right wing respectively depict the Nativity and the Crucifixion, the upper parts two scenes from the Life of S. Augustine. The architectural detail and borders are in punchwork on a gold ground. *Panel: centre* 28 *x* 19 *inches, wings* 27½ *x* 9½ *inches*

[See illustration]

BARTOLO DI FREDI SIENESE: 1330-1409

113. *S. CATHERINE OF ALEXANDRIA.* The Saint stands to half left, her right hand holding the palm of martyrdom and resting on the wheel, while in her left she carries a heavy red-bound folio; she wears a tall crown on her fair curls. Above, in a lunette, the figure of an apostle holding the Gospel; old gold ground. *Panel:* 44 *x* 14½ *inches*

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[NUMBER 114]

JAN WEENIX DUTCH: 1640-1719

114. *THE MENAGERIE.* A huge stone urn stands on a terrace overlooking a landscaped garden; parrots of every description animate the scene. A white cockatoo and a toucan are perched on boughs, while a rooster and other colorful birds are depicted in the foreground. A little monkey squats at the left, munching grapes, and a large gibbon cracks nuts at the extreme right. Signed at lower left J. WEENIX *f.* *50 x 66 inches*

From French & Co., Inc., New York

175.

[See illustration]

DANIEL SEGHERS FLEMISH: 1570-1661

115. *S. ANTHONY OF PADUA IN A WREATH OF FLOWERS.* The Saint in monk's cowl kneels to the left, his head turned towards the observer; he holds the Child in his arms; behind them a vista of a landscape and above, a gold sky with little angels sculptured in a stone relief; the whole composition is framed by a garland of colorful flowers, including roses, tulips and carnations. *35½ x 28½ inches*

SIR ANTHONY VAN DYCK (Atelier of) Flemish: 1599-1641

116. Bust-length portrait within an oval, of a young boy with auburn hair, turned to the left and looking at the observer. He is wearing a gold brocade doublet, and a white lace neckcloth tied under his chin. 29½ *x* 25 *inches*

FRANCONIAN SCHOOL Circa 1500

117. *MADONNA AND CHILD WITH SAINTS: TRIPTYCH.* Travel-altar, the centre panel showing the Virgin enthroned, the Child on her lap, before a green and gold ornamental cloth of honor; on either side of her, female saints are seated on the tiled floor, two windows at left and right giving a glimpse of a landscape. The left wing bears the erect figure of a female saint with golden crown, her arms folded in adoration; the right wing a male saint also crowned. *Panel: total size:* 32½ *x* 38 *inches*

FRANS POURBUS THE ELDER Flemish: 1545-1581

118. *PORTRAIT OF A NOBLEMAN.* Head and shoulders of a man, with Henri IV beard, facing the observer; wearing elaborate gold-embossed armor and the Order of the Golden Fleece, his face framed by a goffered ruff trimmed with lace. Within a painted oval. 24 *x* 19½ *inches*

ENGLISH AND OTHER FURNITURE AND DECORATIONS

119. Two Bronze Mortars with Pestles *Flemish, XVII-XVIII Century* Campaniform banded mortars, one with two bracket handles. [Lot.] *Heights* 2¾ *and* 3½ *inches*

120. Three Bronze Mortars with Pestles *XVI-XVII Century* Two plain, the third molded with bossed panels. [Lot.] *Height* 3 *inches*

121. Two Gothic Bronze Mortars *French or Flemish, XV Century* Bell-form, molded with vertical flanges and spirally twisted loose-ring handles. Together with a pestle. [Lot.] *Heights* 4 *and* 4¼ *inches*

122. Silver-Mounted Walnut Box *Dutch, circa* 1700 Oblong molded box with hinged cover, applied with *ajouré* silver mounts wrought with scrolling foliations and two bail handles; the interior lined with cedar and re-fitted as humidor. Small imperfections. *Length* 12¼ *inches*

123. Gilded Metal and Crystal Lustre Candelabra Garniture *French for the American Market, circa* 1850 Four-light candelabrum and a pair of three-light candelabra; faceted pyriform shaft, the foliated arms and *bobêches* hung with lanceolate lustres, on square white marble bases. *Heights* 19¾ *and* 21 *inches*

124. Turquoise Blue Porcelain and Bronze Doré Figural Centrepiece *Sèvres Style*
Oval turquoise blue porcelain bowl painted with a medallion of playful amors, the reverse with a floral bouquet; elaborately mounted in *bronze doré* with two foliated handles, *ajouré* gallery and base with four garlanded satyrs. *Length 24 inches*

125. Pair Brass Urn-Top Chenets *Louis XV Style*
With scrolled rococo base surmounted by a pierced sphere with urn finial.
Height 25 inches

126. Dinanderie Candlestick Lamp
Knopped columnar shaft resting upon a bell-shaped circular base with four lion feet. Fitted for electricity, with shade. *Height 35 inches*

127. Pair Gothic Cast Iron Andirons
Standing figure of a woodwose with cudgel, a checkered shield suspended from his neck; on base in the form of a crocketed arch. *Height 40 inches*
From Charles of London, Inc., New York

128. Carved and Gilded Footstool in Late Seventeenth Century Needlepoint
With antique spirally ribbed pear-shaped supports; and covered in *tête de nègre* baroque floral needlepoint.

129. Mahogany Two-Tier Dumbwaiter with Pierced Galleries *Georgian Style*
Together with a tripod stand, the fretwork gallery imperfect. [Lot.]
Height 32¼ inches; diameter 21 inches

130. Charles II Carved Walnut and Beechwood Side Chair *English or Dutch, XVII Century*
Baluster-turned and blocked frame having open back panel carved with foliated scrollwork, some careful restoration; upholstered seat covered in crimson velvet.

131. William and Mary Turned Wood and Petit Point Candlestand
Circular top covered in rose *petit point* worked in blue and buff tones with an escutcheon and helm, on baluster shaft with dished base.
Height 30½ inches; diameter 17½ inches

[NUMBER 132]
K'ANG HSI PORCELAIN JARDINIERE: NUMBER 212

132. CHIPPENDALE CARVED MAHOGANY TILTING-TOP TABLE WITH PIERCED GALLERY *English, XVIII Century*
Serpentine circular top with pierced gallery of scrollwork interrupted by carved foliations, repaired, tilting on a fluted and leaf-collared pillar, and conformingly carved tripod with claw-and-ball feet. A re-ornamented piece.
Height 30 *inches; diameter* 34 *inches*
From French & Co., Inc., New York

[See illustration]

133. Charles II Finely Carved Walnut and Crimson Velvet Stool
English, XVII Century
With oblong seat covered in antique crimson velvet, on canted corbel supports finely carved with blossoms and foliations, joined by a serpentine cross-stretcher over conformingly carved feet. Frame carefully restored.
From Charles of London, Inc., New York

134. Pair Georgian Mahogany Pole Screens, with Eighteenth Century Armorial Embroidered Damask Panels
Baluster-turned shaft with ogival tripod base, supporting a semicircular crimson damask panel worked with the coat of arms of H.R.H. William, Duke of Gloucester in gold and silver bullion embroidery, within a floral border. *Height 5 feet 2½ inches*

135. Set of Four Sheraton Fret-Carved Satinwood Side Chairs
Open back with wide trellis-work panel, and columnar uprights, upholstered seat in worn covering, and provided with brocade slip cover; tapering turned legs.

136. Regency Inlaid Mahogany Oval Work Table *Circa* 1830
Oval top with hinged lid, and four curved supports over a reeded pillar and trilateral plinth with brass paw feet; castered. Some imperfections.
Height 30 *inches; width* 22½ *inches*

137. Pair Carved and Turned Walnut and Ruby Velvet Armchairs
Italian, XVII Century
Rectangular back panel and seat in ruby velvet, shows slight wear; spirally turned and blocked frame, with lion-mask carved arm terminals; some restoration. Have slip covers.
From French & Co., Inc., New York

138. Pair Carved and Turned Walnut and Ruby Velvet Armchairs
Italian, XVII Century
Similar to the preceding; some restoration. Have slip covers.
From French & Co., Inc., New York

139. Chippendale Carved Mahogany Tilting-Top Table With Spindle Gallery
Circular top with gadrooned edge and spindle gallery, tilting on a leaf-carved pillar and ogival tripod. Re-carved piece, the spindle gallery of later date. Contains old material. *Height* 29 *inches; diameter* 27 *inches*
From Charles of London, Inc., New York

[NUMBER 140]

140. SET OF SIX CARVED MAHOGANY AND OLD GOLD VELVET UPHOLSTERED SIDE CHAIRS *Georgian Style*
With seat and canted back, covered in antique old gold *ciselé* velvet, small wears, patterned with bold foliations; shell-carved cabriole legs terminating in paw feet.
From French & Co., Inc., New York

[See illustration of two]

141. SET OF SIX CARVED MAHOGANY AND OLD GOLD VELVET UPHOLSTERED SIDE CHAIRS *Georgian Style*
En suite with the preceding .
From French & Co., Inc., New York

142. REGENCY MAHOGANY CARD TABLE *English, Early XIX Century*
Oblong hinged top revolving over a compartmented gaming surface, and frieze with wave molding; scrolled curule supports with double baluster stretcher. Two legs repaired. *Height* 29¼ *inches; length* 33½ *inches*

[NUMBER 143]
CANDLESTICKS: NUMBER 249

143. FINE JAMES I CARVED OAK CHEST *English, Early XVII Century*
With hinged lid over a frieze of carved strapwork and cabochon ornament, and three panels of symmetrically scrolling floral vines enclosed by projecting arcades conformingly carved, and four pilasters in the form of quaint demifigures. *Height* 28¼ *inches; length* 56 *inches*

[See illustration]

144. JACOBEAN CARVED AND INLAID OAK FOLDING-TOP CREDENCE
English, Early XVII Century
Semi-octagonal doubly hinged top, opening to a wood surface, and again to a well with five small drawers; arcaded frieze with acorn pendants; on ring-turned columnar supports and banded platform base with bun feet; rear extending leg. Some restoration. *Height 33 inches; length 37 inches*

145. PAIR CARVED WALNUT OCCASIONAL TABLES *Italian, XVI Century*
Hexagonal molded and acanthus-carved top on vasiform pillar and triangular base with three paw feet. Repaired.
Height 25½ inches; width 18 inches
Collection Rothschild, Gardona, Italy
From French & Co., Inc., New York

146. CARVED WALNUT OCCASIONAL TABLE *Italian, XVI Century*
Type of the preceding, somewhat varying; minor restoration, lacks one foot.
Height 27 inches; width 20 inches
Collection Rothschild, Gardona, Italy
From French & Co., Inc., New York

147. CARVED AND PANELED WALNUT CREDENZA *Italian, XVII Century*
With molded cornice, and frieze drawer, over double cupboard doors ornamented with mitred panel moldings, and flanking pilasters carved with festooned demifigures; plinth base. *Height 45 inches; length 46½ inches*
From French & Co., Inc., New York

148. JACOBEAN CARVED OAK FOLDING-TOP SIDE TABLE
English, XVII Century
Semicircular hinged top overhanging a splayed and arcaded frieze with centre drawer, carved with intersecting arcs; columnar legs applied with split balusters, one rear leg extending as a gate. Restored.
Height 32 inches; length 34 inches

[NUMBER 149]

500-

149. LOUIS XVI TULIPWOOD MARQUETRY BUREAU À CYLINDRE MOUNTED IN BRONZE DORÉ

Oblong three-quarter galleried top above a cylinder desk having fitted interior and extensible tooled brown leather writing surface; kneehole front with four drawers; square tapering legs. Enriched with floral marquetry, and foliated *bronze doré* mounts. *Height* 46 *inches; length* 5 *feet* 6 *inches*

[See illustration]

475

150. APPLIQUÉ-EMBROIDERED CRIMSON VELVET FOUR-FOLD SCREEN

Italian, XVII Century

Appliqué with gold-, silver- and silk-embroidered floral clusters, within drapery and leaf-festooned surrounds; on a patinated crimson velvet ground. Trimmed with crimson and cream guimpe.

Height 7 *feet* 10¼ *inches; width* 7 *feet* 3 *inches*

From Charles of London, Inc., New York

[NUMBER 151]

151. LOUIS XV TULIPWOOD AND WALNUT MARQUETRY
BUREAU À DOS D'ANE

Serpentine oblong top with slant front revealing a writing surface and fitted interior with two hidden wells; on chamfered cabriole legs. Inlaid with marquetry bowknotted floral arrangements, and mounted in *bronze doré*.

Height 34½ *inches; width* 31½ *inches*

[See illustration]

152. Pair Renaissance Brass and Wrought Iron Pedestal-Form Candlesticks
Baluster-form shaft, with strap-scrolled tripod ornamented with leafage. Fitted for electricity, with shades. *Height 6 feet*

153. Elizabethan Carved Oak Refectory Table
English, Late XVI Century
Oblong top with rich patina, overhanging a chevron-banded frieze edged with gadrooning and carved foliations; on six conformingly carved bulbous supports with Ionic capitals, joined by an enclosed stretcher. With restoration, as usual. *Height 31 inches; length 8 feet 11 inches*

154. Pair Turned Wood Tall Pricket Candlesticks
Italian, Late XVI Century
Slender baluster-turned shaft with stepped base, in buff finish; supporting a pricket with gilded metal corona, and outer pierced tôle tray.
Height 59 inches
From French & Co., Inc., New York

155. Louis XIV Walnut and Needlepoint Wing Canapé
French, XVII Century
Triple-arched back, closed downscrolled arms, and seat covered in lapis blue, buff and old gold floral needlepoint of the period, on eight scrolled legs joined by serpentine X-stretchers centring urn finials. Some restoration.
Length 6 feet 10 inches
From French & Co., Inc., New York

156. James I Carved Oak Court Cupboard
English, Early XVII Century
Rectangular top with overhanging frieze resting on two gadrooned melon-bulb supports flanking two cupboard doors; over a cabinet base with two paneled doors. Intricately carved with dragons, acanthus, strapwork and other motives. Some restoration. *Height 5 feet 4 inches; width 59 inches*
From Charles of London, Inc., New York

157. Louis XIV Carved and Gilded Four-Fold Screen, with Seventeenth Century Flemish Tapestry Panels
Carved and gilded frames with conforming shaped crests, lower cartouches ornamented with winged demifigures, and lion supports; fitted with antique Flemish tapestry panels worked with architectural urns of flowers.
Height 6 feet 5 inches; length 6 feet 7 inches

158. William and Mary Carved Walnut Sofa in Seventeenth Century Needlepoint
Rectangular back, outscrolled arms and seat in pastel-colored needlepoint featuring *petit point* cartouches of mythological and animal subjects; on stretchered frame with inverted cup-turned octagonal legs.
Length 7 feet 7 inches
From Charles of London, Inc., New York
[See illustration]

159. Set of Six Cromwellian Spirally Turned Walnut and Beechwood Side Chairs in Crimson Velvet *XVII Century*
With upholstered seat and back panel covered in seventeenth century crimson velvet, worn; the spirally turned and blocked frames in large part of later date. Have crimson figured linen slip covers.
From Charles of London, Inc., New York

160. Set of Five Cromwellian Spirally Turned Walnut Side Chairs in Seventeenth Century Crimson Velvet
Type of the preceding, but varying somewhat in design, and with frame of modern date.
From Charles of London, Inc., New York

[NUMBER 158]

161. Carved and Inlaid Mahogany Extension Dining Table

Georgian Style

Rectangular top inlaid with a handsomely grained medallion and burlwood spandrels rimmed in strapwork, the frieze carved with a foliated cartouche chain; on tetrapod support centring acanthus-carved baluster-form pillar. Has thirteen extra leaves, and two pairs of fluted quadrangular supports.

Height 29½ *inches; width* 5 *feet* 4 *inches; length* 7 *feet* 6 *inches extending to* 28 *feet*

[See illustration]

162. Gothic Spirally Turned Oak Torchère, Fitted as a Floor Lamp

Spirally ribbed cylindrical shaft with median knop, buttressed by an arciform base developing four bracket feet. Fitted for electricity, with shade.

Height 5 *feet* 7 *inches*

163. Carved Walnut Quadruple Choir Stall

North Italian, Late XVI Century

With horseshoe-shaped back supports and hinged seats, the misereres carved with grotesque masks, the seat separated by stiles composed of carved heads of saints; on platform base. Have Genoese crimson velvet loose seat cushions.

Height 36 *inches; length* 8 *feet* 3 *inches*

From French & Co., Inc., New York

164. Carved Walnut Quadruple Choir Stall

North Italian, Late XVI Century

Matching the preceding.

165. Roman Sculptured Marble Centre Table

A splendid rendition of Graeco-Roman design, after the famous table from the House of Cornelius Rufus, excavated at Pompeii; one of the world's greatest examples of classic furniture.

Height 38 *inches; length* 6 *feet* 8 *inches*

[NUMBER 161]

166. Pair Early Georgian Carved and Gilded Torchères With Paw Feet *English, Early XVIII Century*
Circular top edged with gadrooned moldings, over a gesso leaf collar, the pedestal and tripod carved with conforming leaf and echinus ornament, the latter terminating in paw feet. Fitted for electricity. Small imperfections.
Height 51 *inches; diameter* 16 *inches*
From French & Co., Inc., New York

[See illustration]

167. Pair Early Georgian Carved and Gilded Torchères With Paw Feet *English, Early XVIII Century*
Type of the preceding.
From French & Co., Inc., New York

168. Oak and Crimson Velvet Upholstered Armchair *Jacobean Style*
With back, open padded arms and seat covered in crimson velvet trimmed with tassel fringe. The outside back covering missing.

169. Large Hassock with Early Victorian Armorial Needlepoint Panel
Circular, the top panel worked with a floral garland, surrounding a cream panel worked in fine stitch *petit point* with the coat of arms of a British nobleman. Trimming imperfect. *Diameter* 44 *inches*

170. Bronze Candlestick, Mounted as Lamp *William and Mary Style*
Knopped ring-turned baluster shaft on hexagonal base with ball feet. Fitted for electricity, with shade. *Height* 34½ *inches*

171. Satsuma Ware Temple Jar
Decorated chiefly in gilding with aureoled figures of the Buddhist Pantheon, heightened in blue and flesh tones. Together with a detachable lamp fixture.
Height 29½ *inches*

172. Pair Japanese Crackled Oyster White Porcelain Vases Mounted as Lamps
Covered baluster vase, coated with an oyster white glaze displaying medium crackle; one repaired. Fitted for electricity, with shades.
Height 27½ *inches*

[END OF FIRST SESSION]

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[NUMBER 166]

BACCARAT CRYSTAL AND BRONZE DORÉ CANDELABRA: NUMBER 254

GEORGIAN AND OTHER OLD ENGLISH SILVER

173. TWO GEORGE II SILVER MARROW SCOOPS *London, 1755*
Double-ended scoop, in plain silver. [Lot.]

174. TWO GEORGE III SILVER MARROW SCOOPS *London, 1761*
Type of the preceding. [Lot.]

175. TWO GEORGIAN SILVER MARROW SCOOPS *London, 1755 and 1764*
Type of the preceding, one chased with shell motives. [Lot.]

176. SET OF FOUR EARLY VICTORIAN SILVER CIRCULAR SALTS
Edw., John and Wm. Barnard, London, 1844
Bulbous circular salt, the flanged rim *repoussé* with blossoms and scrolls, on foliated tetrapod supports; engraved with a crest. Have glass liners.
Diameter 3½ inches

177. GEORGE III SILVER SOUP LADLE AND TWO MARROW SCOOPS
London, 1764 and 1783
Ladle with engraved spatulate handle, by Thos. Northcote; and two marrow scoops in plain silver. [Lot.]

178. GEORGE III IRISH SILVER ALE MUG *Dublin, circa 1760*
Plain pear-shaped mug with molded base and S-scrolled plantain-leaf handle. Scratched with initials underfoot. *Height 5¼ inches*

179. GEORGE III SILVER CHAMBER CANDLESTICK
Wm. Fountain, London, 1810
Oblong tray rimmed with nulling, and supporting an urn-shaped candle holder and scrolled leaf-wrought handle fitted with extinguisher. Engraved with a monogrammed crest. *Length 6¼ inches*

180. EARLY VICTORIAN AJOURÉ SILVER SWEETMEAT BASKET
Hy. Wilkinson & Co., Sheffield, 1844
Tub-shaped tetrapod bowl *ajouré* with leaf motives; has bail handle, and ruby glass liner. *Diameter 6¼ inches*

181. GEORGE III SILVER ALE MUG *Hester Bateman, London, 1783*
Tapered cylindrical mug with molded base, S-scrolled strap handle and slightly flaring lip. *Height 5 inches*

[See illustration on the following page]

ABOVE: NUMBERS 181-183-182 BELOW: NUMBER 184

182. GEORGE III WROUGHT SILVER COFFEE POT, BY PAUL STORR
London, 1807
Cylindrical pot with straight ivory handle and acorn finial, the helmet-form spout and wide median band wrought with anthemion motives in a matt ground, within guilloche and nulled borders. Engraved with a leaf-mantled coat of arms and crest. *Height* 7¾ *inches*

[See illustration]

183. GEORGE III WROUGHT SILVER CIRCULAR WAITER *London,* 1819
Valanced tray with three foliated lion-paw feet, the hexafoil centre engraved with a mottoed coat of arms within a trellised and leaf-patterned cartouche, and border wrought with blossoms and leafage. Unusually heavy piece.
Diameter 10¾ *inches*

[See illustration]

184. GEORGE III AJOURÉ SILVER CIRCULAR FRUIT BASKET
BY PAUL STORR *London,* 1810
Circular wire-pattern basket with twin cable-twisted rim, and foot of later date, the sides applied with a wrought grapevine of clusters of grapes and leafage. Heavy piece. *Diameter* 13¼ *inches*

[See illustration]

185. George III Repoussé Silver Creamer and Sugar Bowl
Wm. Sutton, London, 1794
Helmet-form creamer and coniform bowl with square bases, the former with strap handle; *repoussé* with swirled flutes and pearl beading. [Lot.]

186. George III Ajouré Silver Boat-Shaped Sweetmeat Bowl
Geo. Baskerville (?), London, 1798
Footed boat-shaped bowl with reeded bail handle, the sides pierced with a paneled band of scrolling leafage centring oval medallions; monogrammed. Has blue glass liner, imperfect. *Length 6½ inches*

187. George III Silver Chamber Candlestick
Wm. Capper, London, 1764
Cinquefoil tray rimmed with nulling, on three shell supports, and surmounted with an urn-shaped candle holder and extinguisher; scroll handle. *Length 7½ inches*

188. Pair George III Parcel-Gilded Ajouré Silver Cake Tazzas
Andrew Fogelberg & Stephen Gilbert, London, 1781
Cinquefoil tray with fluted centre and scroll-pierced border wrought with mascarons; on conforming dome base enhanced with classic nymph medallions. *Diameter 9¾ inches*
[See illustration]

189. Pair George III Parcel-Gilded Ajouré Silver Cake Tazzas
London, 1781
Matching the preceding. One by Andrew Fogelberg & Stephen Gilbert, the other by Wm. Potter. *Diameter 9¾ inches*

190. George III Silver Pyriform Coffee Pot *London,* 1768
Plain pear-shaped footed pot with leaf-wrought spout, dome cover having pineapple finial, and scrolled pearwood handle. Monogrammed. Maker's mark illegible. *Height 11¼ inches*
[See illustration]

191. George II Scottish Silver and Cut Glass Warwick Cruet
John Kincaid, Edinburgh, 1746
Cinquefoil openwork stand with leaf-wrought carrying handle and shell supports, one surmounted by a shell-wrought cartouche engraved with a crest with motto; fitted with three baluster-form casters and two silver-mounted cut glass cruet bottles. All parts fully marked. *Height 12 inches*

[See illustration]

Illustration of numbers 188 to 191 inclusive appears on the following page.

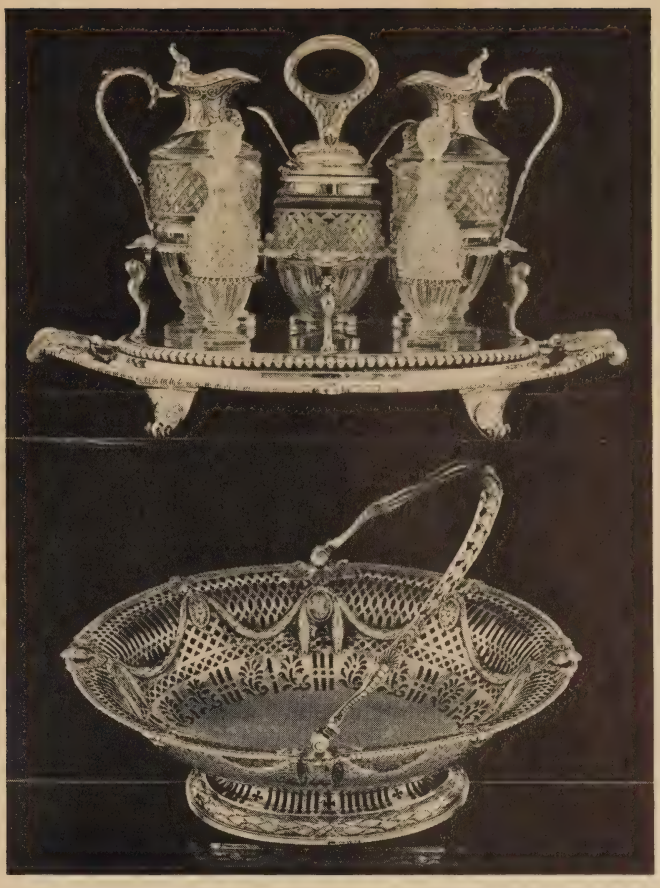
ABOVE: NUMBERS 192-191-190
BELOW: NUMBER 188

192. GEORGE III REPOUSSÉ SILVER PEAR-SHAPED COFFEE POT
Wm. Brind (?), London, 1773
Footed pot with pearwood scroll handle, and dome cover having pineapple finial; *repoussé* with swirled fluting and beading, the spout wrought with leaves and blossoms. *Height* 13 *inches*

[See illustration]

193. GEORGE III WROUGHT SILVER AND CUT GLASS CRUET,
BY PAUL STORR *London,* 1808
Boat-shaped two-handled plateau with nulled and beaded rims and four foliated scroll feet; fitted with an openwork rack having central loop handle and leonine supports, and containing eight *diamanté*-cut glass cruet bottles and jars, four having silver mounts. Monogrammed. Together with a pair of Georgian silver mustard spoons. [Lot.] *Length* 15½ *inches*

[See illustration opposite]



[NUMBERS 194 AND (ABOVE) 193]

194. GEORGE III AJOURÉ SILVER OVAL FRUIT BASKET

Andrew Fogelberg (?), London, 1774

Oval footed basket with hinged husk-festooned bail handle, the nulled rim interrupted by shell and leaf motives, and with *ajouré* sides wrought with garlands of husk festoons enclosing classical and paterae medallions; the centre engraved with a leaf-mantled coat of arms. Monogrammed.

Length 13¾ *inches*

[See illustration]

195. GEORGE II REPOUSSÉ SILVER PITCHER *London,* 1745

Bulbous pitcher with flaring base and S-scrolled handle, the hinged cover with scrolled thumbpiece; *repoussé* at later date with bird figures amid flowering branches. Engraved with a coat of arms with motto, and monogram. Reconstructed piece. *Height* 8 *inches*

196. George III Silver Chamber Candlestick

John Carter, London, 1771

Circular tray engraved with a monogrammed crest, and supporting an urn-shaped candle holder; with nulled rims. Fitted with extinguisher, monogrammed. *Length* 8¾ *inches*

197. Pair Victorian Wrought Gilded Silver Trophy Plates

Geo. Angell, London, 1868

Circular plaque with nulled rim, the centre embossed with a mask medallion within a laurel wreath, the flanged border wrought with mascarons and scrolling foliations. Engraved with a crest, and with an agricultural trophy inscription underfoot. *Diameter* 12½ *inches*

198. Repoussé Sterling Silver Wine Ewer

Rodgers & Krull, New York (?), circa 1865

Ovoid footed pitcher with rustic scroll handle, and *repoussé* with undulating grapevines. Monogrammed. *Height* 14¾ *inches*

199. Early American Silver Oval Tray

Lincoln & Foss, Boston, Mass., circa 1840

Molded oval tray with four leaf-bracket feet, and leaf-wrought rim, the centre bright-cut with blossoms and scrolling foliations. *Length* 16¼ *inches*

200. George IV Silver Covered Vegetable Dish, by Paul Storr, on Sheffield Plate Hot-Water Stand *London,* 1822

Valanced oblong dish with nulled rim enhanced with scrolling leafage, the fluted dome cover with foliage-wrought lion-mask loop handle; on conforming Sheffield plate hot-water stand with two bracket handles and four scroll feet of the period, by T. & J. Creswick. *Length* 14¼ *inches*

[See illustration]

[NUMBERS 200 AND (ABOVE) 201]

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201. GEORGE III AJOURÉ SILVER OVAL FRUIT BASKET

Wm. Plummer, London, 1772

Oval footed basket with hinged bail handle and leaf-wrought rim, and *ajouré* with bands of stylized blossoms and scrolling foliage; the centre engraved with a bird crest. *Length* 14¼ *inches*

[See illustration]

210

202. MAMMOTH VICTORIAN WROUGHT SILVER WATER PITCHER

Chas. Stuart Harris, London, 1888

Pear-shaped footed vessel with fluted underbody, and *repoussé* with scrolled cartouches, one monogrammed, mask spout, dome cover, and massive scroll handle with heart terminal. Weight about 87 ounces. *Height* 14 *inches*

ABOVE: NUMBER 203
BELOW: NUMBER 204

203. PAIR GEORGE IV WROUGHT SILVER DISH COVERS

Philip Rundell, London, 1820

Valanced oval dome cover with leaf-wrought lion-mask loop handle and border of stylized floral motives. Engraved with the arms of Great Britain. Finely wrought, heavy pieces. *Length* 15 *inches*

204. GEORGE IV WROUGHT SILVER SIRLOIN DISH COVER

John Bridge, London, 1825

Type of the preceding. Engraved with a coat of arms with motto.

Length 19 *inches*

205. GEORGE IV WROUGHT SILVER DISH COVER

John Bridge, London, 1825

Matching the preceding, but smaller. *Length* 15 *inches*

280

[NUMBERS 207 AND (ABOVE) 206]

206. AJOURÉ GILDED SILVER AND CUT GLASS CENTREPIECE
Louis XVI Style

Openwork oval stand with four ram's-mask and hoof supports and *repoussé* with bowknotted garlands of blossoms centring a blank medallion flanked by a pair of amors; fitted with glass liner cut with a scalloped fan border.
Length 14½ *inches*

300

207. WROUGHT SILVER TWO-HANDLED OVAL TEA TRAY,
IN THE GEORGIAN TASTE *Sheffield,* 1910

Valanced oval tray with leaf-wrought rim, the centre bright-cut with a monogrammed foliated cartouche within a leaf-scrolled border. Weight about 125 ounces.
Length 28 *inches*

208. WROUGHT SILVER CIRCULAR WAITER, IN THE GEORGIAN TASTE
Sheffield, 1910
Matching the preceding. Monogrammed. *Diameter* 10½ *inches*

209. GEORGE III SHEFFIELD PLATE HOT-MILK JUG *Circa* 1790
Barrel-shaped vessel with short flaring spout, dome cover and pearwood loop handle. *Height* 7¾ *inches*

210. EARLY VICTORIAN AJOURÉ SILVER SWEETMEAT BASKET
Chas. T. and Geo. Fox, London, 1846
Ogival footed bowl pierced with scrolling foliage, having dome cover with goat finial, bail handle, and glass liner. *Diameter* 7 *inches*

211. SET OF FOUR SILVER PEPPER CASTERS, IN THE GEORGIAN TASTE
Crichton Bros., London, 1910
Baluster-shaped footed caster with pierced dome cover having urn finial, and enhanced with borders of nulling. Monogrammed. *Height* 5½ *inches*

CHINESE PORCELAIN AND POTTERY

212. PAIR FAMILLE VERTE JARDINIERES, MADE FOR THE EUROPEAN MARKET *K'ang Hsi*
Tub-shaped vessel of *cachepot* type, with yellow *Fu*-lion mask handles; colorfully painted with flowering shrubs and perched birds beneath a stippled green floral collar. Age crack. *Length* 9¾ *inches*

[See illustration of one on page 26]

213. GREEN GLAZED POTTERY STATUETTE, MOUNTED AS LAMP *Ming*
Rakishly posed figure of a warrior, in leaf green costume with touches of yellow and black. Fitted for electricity, with silk shade. *Height* 29¾ *inches*

214. GREEN GLAZED POTTERY STATUETTE, MOUNTED AS LAMP *Ming*
Matching the preceding, but with a figure of an official in slightly varying pose. Fitted for electricity, with silk shade. *Height* 29¾ *inches*

215. FAMILLE ROSE PHOENIX AND PEONY JAR *Yung Chêng*
Broad-mouthed baluster jar, finely painted with a *fêng huang,* symbol of the Empress, in a garden of flowering peonies, executed in the *famille rose* enamels beneath an infloriated lappet collar. Repaired. Has cover and stand.
Height 19½ *inches*

[See illustration]

[NUMBER 216] [NUMBER 215]

170

216. FAMILLE VERTE OVOCYLINDRICAL VASE WITH CORAL RED GROUND
Early K'ang Hsi

Short incurvate neck, and body coated with a fluctuating iron red glaze, reserved with a green collar and lotus roundels, interspersed with scrolling aubergine and blue peonies, and sinuous dragons. Small repair and age crack on foot. Has stand. *Height* 17½ *inches*

From Charles of London, Inc., New York

[See illustration]

160

217. FAMILLE VERTE CLUB-SHAPED PORCELAIN VASE, MOUNTED AS LAMP *K'ang Hsi*

Decorated in the *famille verte* colors to depict an interior with two officials feasting; repaired. Fitted for electricity, with shade. *Height* 32 *inches*

218. Important Famille Verte Five-Piece Vase Garniture
With Figural Decoration *K'ang Hsi*

Three baluster vases with 'hat' covers having gilded *Fu*-lion finials, and a pair of knopped beakers; vigorously painted in gem-like *famille verte* enamels to depict groups of charging mounted lancers, and a mock skirmish against semi-nude female riders. Some repairs and imperfections, as usual.
Height 19¼ *and* 24¼ *inches*

[See illustration]

[NUMBER 218]

[NUMBER 219] [NUMBER 220]

219. FINE FAMILLE ROSE FISH BOWL *Ch'ien Lung*

Deep round flaring bowl with flat rim; molded with *Fu*-lion masks supporting gilded brass ring handles, and richly painted with straggling branches of iron red, yellow and aubergine blossoms flanked by exotic birds; the interior with floral sprigs beneath a diapered rim with figural reserves. Minor imperfections. Has carved beechwood tetrapod stand. *Diameter* 24 *inches*

Ercolani Palace Collection, Bologna

Collection of Lord Overstone

Collection of Lady Wantage

Collection of the Earl of Crawford and Balcarres, K.T., Haigh Hall, Wigan, Lancs.

From French & Co., Inc., New York

[See illustration]

220. Fine Famille Rose Fish Bowl *Ch'ien Lung*
Similar to the preceding. Small repair.
Ercolani Palace Collection, Bologna
Collection of Lord Overstone
Collection of Lady Wantage
Collection of the Earl of Crawford and Balcarres, K.T., Haigh Hall, Wigan, Lancs.
From French & Co., Inc., New York

[See illustration]

221. Famille Rose Fish Bowl *Chia Ch'ing*
Bulbous bowl molded with copper red *Fu*-lion mask handles; painted in brilliant *famille rose* colors with phoenixes and other birds amid peonies and prunus, the diapered rose rim reserved with floral cartouches, the interior painted with goldfish and aquatic plants. Has carved beechwood tetrapod stand. *Diameter* 26 *inches*
Collection of Prince Lichtenstein, Vienna
From French & Co., Inc., New York

222. Fa Hwa Stoneware Jardiniere with Turquoise Blue Ground *Ming*
Globose vessel, the turquoise blue ground reserved with clusters of aubergine and buff blossoms outlined in slip; repaired. With copper liner; has revolving stand. *Diameter* 18 *inches*

223. Pair Bleu-Verte Jardinieres *Early Ch'ien Lung*
Bell-form jar with flaring rim decorated with symmetrical lotus sprigs and bats, overhanging an exterior of iron red, yellow and aubergine peonies amid scrolling green leaves. Show cracks. Have copper liners, and stands.
Diameter 17½ *inches*

224. Blue and White 'Hawthorn' Baluster Vase with Cover
Vase with 'hat' cover, the deep blue scale ground reserved with ascending and descending 'hawthorn' boughs. Apocryphal four-character K'ang Hsi mark. *Height* 18½ *inches*

STAINED GLASS

225. Two Stained and Painted Glass Panels *Swiss, XVI-XVII Century*
Depicting the Good Samaritan, with border of numerous coats of arms and inscription dated 1617; and a butcher with his paramour and wife. Framed. [Lot.] 16½ *x* 15 *inches*
16 *x* 12½ *inches*

226. Two Stained and Painted Glass Heart-Shaped Panels
Flemish, XVI Century
One depicting a bishop with staff and anvil, beneath a blue dome; the other with S. Dorothea, with yellow column and scourges; in shaped frames.
25½ *x* 22½ *inches*
29 *x* 23½ *inches*
From French & Co., Inc., New York

227. Stained and Painted Lunette-Form Panel
Swiss or South German, dated 1618
Depicting the Ascension, with the apostles flanking a green mound, the lower portion with three coats of arms and inscriptions, one dated 1618.
25 *x* 26 *inches*
Companion to the following

228. Stained and Painted Lunette-Form Panel
Swiss or South German, dated 1619
Illustrating the Magdalene washing the feet of the Master, within a border of niche figures of saints, and kneeling female saints, all captioned, centring a Sacred Monogram. 25 *x* 26 *inches*
Companion to the preceding

229. Three Stained and Painted Glass Panels
French and Flemish, XVI Century
Mandorla-shaped panel depicting the Holy Ghost above a pale blue banderole inscribed *Spiritus Sanctus;* and a pair of trefoil panels with a golden-haired youth holding a pair of nude infants. [Lot.]
From French & Co., Inc., New York

ENGLISH AND ITALIAN FURNITURE AND DECORATIONS

230. Two Bronze Mortars with Pestles *Dutch, XVI Century*
Molded with split balusters flanking inverted masks and a figural medallion. [Lot.] *Heights 3 and 3½ inches*

231. Two Bronze Mortars with Pestles *XVI-XVII Century*
One molded with sunbursts and an inscribed cartouche, the other with grotesque masks and balusters. [Lot.] *Heights 3¾ and 4 inches*

232. George III Tortoise-Shell Tea Caddy *English, circa* 1815
Oblong box with molded hinged cover and base having four ball feet, the interior fitted with twin compartments. Some imperfections.
Length 7½ inches

[NUMBERS 233 AND (ABOVE), 234]

162

233. FAMILLE ROSE 'ORIENTAL LOWESTOFT' PORCELAIN PUNCH BOWL
Late XVIII Century

Deep round resonant bowl on tapering ring foot; finely painted with cartouches depicting a mandarin and his family in a palace garden, and a mounted dignitary with his retinue in a mountain landscape, executed in the *famille rose* enamels heightened with gilding. Minor age crack. Has stand.
Diameter 15¼ *inches*

[See illustration]

234. CROWN DERBY IMARI-PATTERN PORCELAIN CAMPANA URN OF IMPORTANT SIZE *Circa* 1820
Footed urn with two gilded satyr-mask handles, painted in the Imari colors with an allover design of blossoms and foliage; on square base. Handle repaired, and minor age cracks. *Height* 16½ *inches*

[See illustration of the preceding page]

235. VIENNESE LAPIS LAZULI JEWEL CASKET, WITH SILVER-PLATED MOUNTS
Quatrefoil box with hinged cover, on scrolled buttress supports; applied with silver-plated garlands of rose blossoms. *Length* 8 *inches*

236. RUSSIAN SILVER TRIPTYCH ICON, INSET WITH JEWELS
Painted on copper with the figures of the Savior flanked by the Virgin and S. John; within a *repoussé* silver frame inset with emeralds, rubies, rose diamonds, baroque pearl beads, and semi-precious stones; small imperfections. Signed. In case. *Length open* 11¼ *inches*

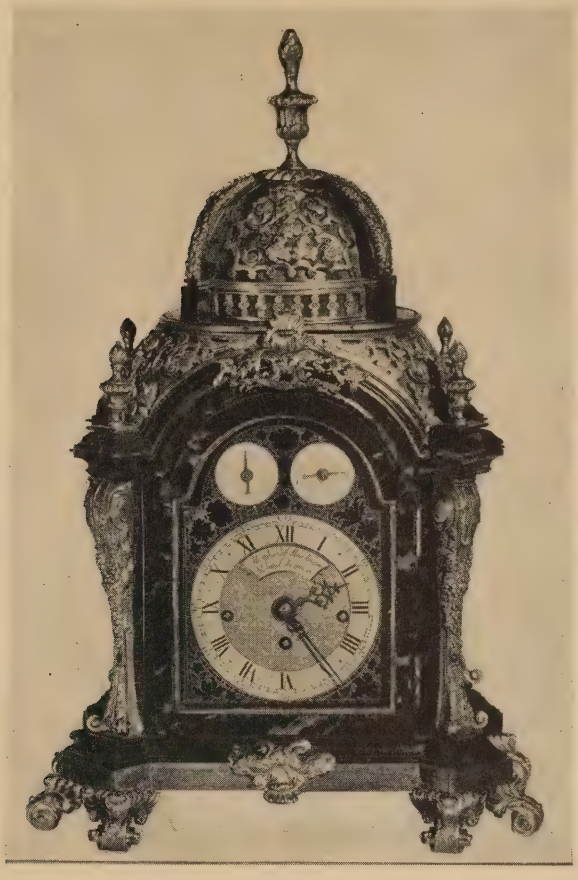
237. BRONZE MORTAR WITH INSCRIPTION *Italian, XVIII Century*
Campaniform, the base molded with acanthus leaves, the rim with inscription *Opus Innocenty Casini.* Has liner. *Diameter* 13¼ *inches*

238. VICTORIAN NEEDLEPOINT AND PAPIER MÂCHÉ GAMING BOX
Oblong box, the hinged cover inset with a needlepoint panel depicting a river landscape; the compartmented interior fitted with needlepoint trays and mother-of-pearl counters. Some imperfections. *Length* 12¾ *inches*

239. VICTORIAN NEEDLEPOINT AND PAPIER MÂCHÉ GAMING BOX
Type of the preceding. Together with a Biedermeier fruitwood and mother-of-pearl fitted oblong sewing box. Some imperfections. [Lot.]
Length 12¼ *inches*

240. ENGRAVED IVORY HUMIDOR, MOUNTED IN GILDED BRONZE *E. F. Caldwell & Co., New York*
Oblong box engraved with stylized floral motives, and finely mounted in gilded bronze with leaf-chased bandings and figural plaquettes; the fitted interior with green enameled inner cover similarly enhanced.
Length 12½ *inches*

241. BRONZE CANDLESTICK LAMP
Knopped shaft composed of urn- and baluster-shaped members, on high circular foot. Fitted for electricity, with shade. *Height* 31 *inches*



450

[NUMBER 242]

242. GEORGE III TORTOISE-SHELL AND ORMOLU BRACKET CLOCK
Markwick Markham, London for the Turkish Market, circa 1760
Oblong domed case with chamfered corners and molded base having scroll feet; lavishly applied with pierced ormolu panels of scrolling leafage and shell motives. Fitted with chimes and striking movement. Small repairs and imperfections. *Height* 17½ *inches*
From French & Co., Inc., New York

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243. PAIR DINANDERIE ARMORIAL FOUR-LIGHT CANDELABRA
Dutch, XVIII-XIX Century
Knopped and ring-turned shaft supporting a scrolled member with four candle arms and centring the figure of a sejant lion, one holding the shield of Amsterdam. *Height* 22 *inches*

244. Brass Hearth Garniture in the Carolean Taste
Pair ball-top andirons with flame finials and scroll supports; demilune footman with pierced leaf-scrolled top; and a brass-mounted steel log fork. Assembled garniture. [Lot.] *Height of andirons* 29 *inches*

245. Silver-Plated Columnar Table Lamp
Italian, Late XVIII Century
In the form of a Corinthian column, the capital enhanced with four gilded ram's masks; on square incurvate base with bead festoons and formal border of leafage. Fitted for electricity, with shade. *Height* 36½ *inches*

246. Sculptured Walnut Haut-Relief
Franconian School, Late XVI Century
Christ Falling Under the Weight of the Cross. Depicting the Savior dropping on one knee and surrounded by soldiers, the Virgin and S. John; background of three hills; small repair and imperfections. 36 *x* 31 *inches*

247. Pair Carved, Gilded and Polychromed Pricket Candlesticks
Italian, circa 1600
Knopped and foliated shaft carved with putto masks and clusters of purple grapes; on conforming leaf-carved circular base. *Height* 35 *inches*
From French & Co., Inc., New York

248. Sultanabad Turquoise Blue Pottery Oil Jar Mounted as Lamp *XIII-XIV Century*
Ovoid jar with four strap handles, and molded in relief with undulating rows of beads; on circular marble base. Fitted for electricity, with shade.
Height 38 *inches*

249. Pair Silver-Plated Tall Pricket Candlesticks
Italian, Late XVIII Century
Trilateral base with lion-paw feet *repoussé* with panels of the Savior, the Virgin, and conjoined hearts; surmounted by a fluted shaft with circular nulled grease tray. *Height* 42½ *inches*
[See illustration on page 29]

250. Pair Silver-Plated Tall Pricket Candlesticks
Italian, Late XVIII Century
Similar to the preceding.

251. Pair Silver-Plated Altar Pricket Candlesticks
Italian, Late XVIII Century
Similar to the preceding.

252. Pair Turquoise Blue Porcelain and Bronze Doré Urns Mounted as Candelabra *French, circa* 1840
Porcelain urn painted with pastoral and floral vignettes, and lavishly mounted in *bronze doré* with two garlanded Bacchic satyr-mask handles, circular foot and square paneled base surmounted by four female terms; the whole crested by a bouquet of floriform candle holders and blossoms in *bronze doré*. Fitted for electricity. *Height* 38½ *inches*

253. Louis XIV Carved Walnut and Pavot Tapestry Tabouret *French, XVII Century*
Oblong seat paneled in antique *pavot* tapestry, on serpentine-scrolled legs carved with leaf ornament, and joined by a matching recessed stretcher.

254. Pair Baccarat Cut Crystal and Bronze Doré Tall Candelabra
Shaft of five baluster sections with steeple finial, developing five *bronze doré* reverse-scroll candle arms interspersed with sprays hung with assorted lustres and pendeloques. Fitted for electricity. *Height* 49 *inches*

[See illustration facing page 38]

255. Pair Baccarat Cut Crystal and Bronze Doré Tall Candelabra
Similar to the preceding.

256. Georgian Mahogany Small Spindle-Gallery Tray On Tripod Stand
Old circular tray with spindle gallery, on tripod stand of modern date.
Height 18¼ *inches; diameter* 10½ *inches*

257. Pair Dinanderie Candlesticks, Mounted as Lamps *Dutch, probably XVII Century*
Octagonal knopped and tapering shaft, on dome foot with paw feet. Fitted for electricity, with shades. *Height* 45 *inches*
From French & Co., Inc., New York

258. Chippendale Fret-Carved Mahogany Urn Stand with Pierced Gallery *English, XVIII Century*
Square stand with fret-pierced gallery, frieze containing a cup slide, lower frieze band, and leg brackets; on chamfered quadrangular supports with plinth feet. Restored. *Height* 26 *inches;* 11½ *inches square*

259. William and Mary Walnut and Crimson Velvet Stool
XVII Century

With arcaded seat covered in antique crimson velvet, on carved baluster-form supports, with serpentine cross-stretcher, and bun feet. Frame restored.
From Charles of London, Inc., New York

260. Pair Late Regency Amaranth and Satinwood Parquetry Tray-Top Tables

Two-tier stand with open lyre-form supports, of a type adapted by Thomas Sheraton from French design, the top gallery with let-down front section. Inlaid with parquetry trelliswork panels; and mounted in ormolu.
Height 29½ *inches; width* 27¼ *inches*

261. Empire Decorated Mahogany and Marble Console Table
American, XIX Century

Oblong marble top, on molded frieze with Corinthian white statuary marble supports and mirror glass back panel; shaped platform base with gilded lion-claw front feet and cornucopia brackets; stenciled in gilding with meanders and plant motives. *Height* 40¾ *inches; length* 49 *inches*

Note: This handsome table, and its companion, closely resemble another example lent by the Museum of the City of New York to the special loan exhibition at the Metropolitan Museum of Art, Nov. 9, 1942-March 1, 1943, 'The Greek Revival in the United States', illustrated and described in the catalogue of the exhibition, fig. 57, and dated 1825.

262. Empire Decorated Mahogany and Parcel-Gilded Console Table *American, XIX Century*

Similar to the preceding.

See note to the preceding.

263. George III Mahogany Tilting-Top Table with Spindle Gallery *English, XVIII Century*

Serpentine oblong top with spindle gallery, tilting on a 'bird-cage' support, and vase pillar with ogival tripod. Assembled piece; some imperfections.
Height 30 *inches; width* 22½ *inches*

264. Pair William and Mary Richly Carved Walnut Side Chairs After Daniel Marot *English, Late XVII Century*

Tall, molded cartouche-shaped back with pierced foliated strapwork cresting, enclosing urn and shield motives framed in acanthus leaves; splayed seat in rich crimson velvet; knopped conical legs joined by a serpentine X-stretcher with urn finial, and paw feet. Some restorations, as usual.
From French & Co., Inc., New York

[See illustration]

[NUMBER 264]

300

265. PAIR WILLIAM AND MARY RICHLY CARVED WALNUT SIDE CHAIRS AFTER DANIEL MAROT *English, Late XVII Century*
En suite with the preceding.
From French & Co., Inc., New York

302

266. TWO WILLIAM AND MARY RICHLY CARVED WALNUT SIDE CHAIRS AFTER DANIEL MAROT *English, Late XVII Century*
En suite with the preceding. One slightly varying.
From French & Co., Inc., New York

[NUMBER 267]

267. QUEEN ANNE WALNUT AND GENOESE CRIMSON VELVET WING ARMCHAIR *English, Early XVIII Century*

Tall canted back, outscrolled arms with wings, and loose seat cushion covered in Genoese crimson velvet; cabriole legs terminating in pointed pad feet, one rear leg a restoration.

From Charles of London, Inc., New York

268. CHIPPENDALE CARVED MAHOGANY SMALL TRIPOD TABLE WITH SPINDLE GALLERY

Serpentine circular top having open gallery with spindles enclosing pierced handgrip panels, on tripod base, possibly from an old pole screen, carved with scaling, rococo foliations, and claw-and-ball feet. Some repairs.

Height 23¾ *inches; diameter* 20 *inches*

[NUMBER 269]

475

269. GEORGIAN CARVED WALNUT AND NEEDLEPOINT UPHOLSTERED ARMCHAIR *English, XVIII Century*

With square canted back, scrolling arms and loose seat cushion covered in multicolored needlepoint of fruits, leaves and blossoms, the back with mythological figures in Roman costume worked within a landscape cartouche; cabriole legs carved with scrolls and leafage and having paw feet.

From French & Co., Inc., New York

450

270. GEORGIAN CARVED WALNUT AND NEEDLEPOINT UPHOLSTERED ARMCHAIR *English, XVIII Century*

En suite with the preceding.

From French & Co., Inc., New York

271. GEORGIAN CARVED WALNUT AND NEEDLEPOINT UPHOLSTERED ARMCHAIR *English, XVIII Century*
En suite with the preceding.
From French & Co., Inc., New York

272. GEORGIAN CARVED WALNUT AND NEEDLEPOINT UPHOLSTERED ARMCHAIR *English, XVIII Century*
En suite with the preceding.
From French & Co., Inc., New York

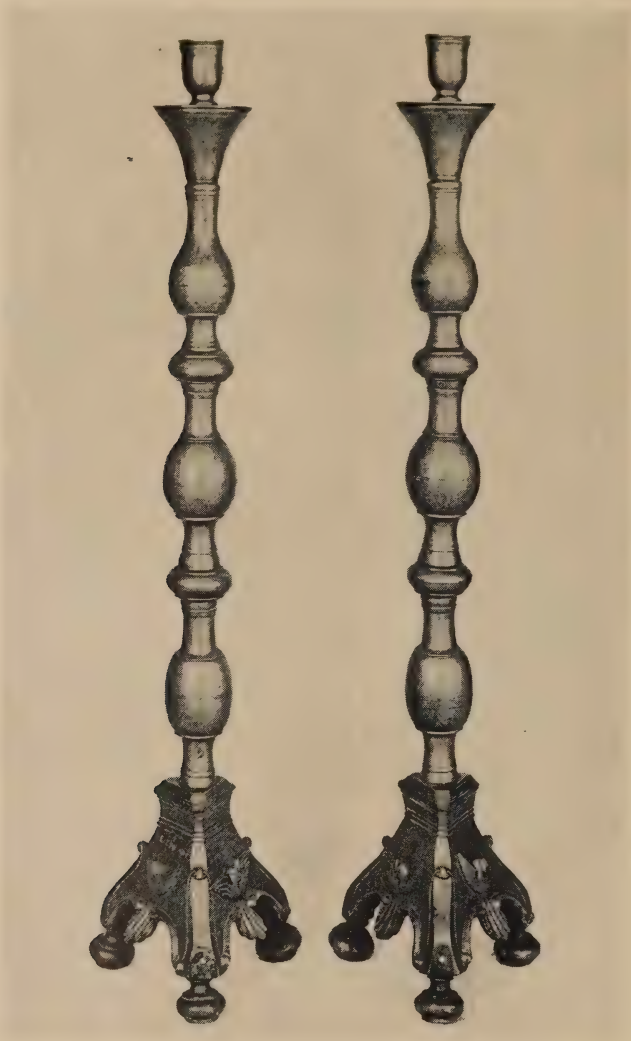
273. JACOBEAN CARVED OAK DRAW-TOP REFECTORY TABLE
English, Early XVII Century
Oblong top with two draw leaves overhanging a frieze carved with scrolling leafage; on turned bulbous legs carved with gadrooning and interlaced scrollwork, continuing to square plinths joined by a box stretcher. Some careful restoration, as usual. *Height* 31½ *inches; length* 6 *feet* 6 *inches extending to* 12 *feet* 2 *inches*
From Charles of London, Inc., New York

[See illustration]

275. JACOBEAN CARVED AND TURNED OAK SMALL CREDENCE TABLE
English, XVII Century
Semicircular hinged top, opening over a rear gate-leg frame, on trilateral stand having arcaded apron pieces carved with trifid foliations, and knob-turned legs with lower blocks joined by an enclosed stretcher.
Height 26¼ *inches; length* 32 *inches*

Note: This type of gate-leg table, which is seldom found in such small size, is here seen in apparently original condition. Both the triangular form and the use of semicircular arches with serrated edges are also described as rare by J. T. Garside, *Old English Furniture, The Oak Period,* 1924, p. 82, fig. 68.

[NUMBER 273]



276. Pair Brass Pedestal-Form Cathedral Candlesticks

Italian, XVI Century

Baluster-form shaft with three urn members, and apertures for ornament arms, developing a gracefully flaring crest with candle socket; on trilateral socle ornamented with winged cherub heads, and resting upon bun feet.

Height 5 feet 5 inches

From the Cathedral of Prato, Tuscany
From French & Co., Inc., New York

225

277. JACOBEAN CARVED AND INLAID OAK SMALL BUFFET

English, Early XVII Century

With projecting carved frieze and gadrooned melon supports, enclosing a chamfered cupboard, the matching lower frieze containing a long drawer, over conforming supports and undershelf. Carved with foliated lunettes, leaf collars and floral stems, and enhanced with intarsia decoration of floral urns. Restored. *Height* 47 *inches; length* 49¾ *inches*

[NUMBER 278]

278. CHIPPENDALE CLAW-FOOT TRIPOD TABLE WITH NEEDLEPOINT TOP
English, XVIII Century

Octagonal top covered in early eighteenth century *tête de nègre* floral needlepoint centring a landscape panel with *petit point* figure of a court lady, and apparently fitted at later date to tilt over a 'bird-cage' support, and bulb-turned pillar with ogival tripod terminating in vigorously carved claw-and-ball feet. Some careful repair. *Height* 28½ *inches; diameter* 35 *inches*
From French & Co., Inc., New York

[See illustration]

An Important Set of Twelve Chippendale Dining Chairs

[NUMBERS 279 AND 280]

1562

[NUMBER 279]

279. SET OF SIX CHIPPENDALE CARVED MAHOGANY AND OLD GOLD CISELÉ VELVET DINING CHAIRS *English, XVIII Century*

Open back with flaring cable-fluted uprights, the serpentine crest rail and pierced vase splat finely carved with rococo foliations, scrollwork and cabochon ornament, upholstered seat covered in antique old gold *ciselé* velvet; on chamfered quadrangular legs carved with trellised fret ornament, headed by C-scroll brackets, and joined by a fret-pierced stretcher.

Note: The matching settee to these chairs is illustrated in Macquoid & Edwards, *Dictionary of English Furniture,* vol. III, p. 96, fig. 34.

Collection of Captain Denzil Colt, Bramshill Park, Hants.
From French & Co., Inc., New York

[See illustration of two]

280. Set of Six Chippendale Carved Mahogany and Ciselé Velvet Dining Chairs *English, XVIII Century*

En suite with the preceding.

Collection of Captain Denzil Colt, Bramshill Park, Hants.

From French & Co., Inc., New York

281. George II Carved Mahogany Lion-Mask Bench in Seventeenth Century Brussels Tapestry

Long bench covered in buff and tan tapestry patterned with two eagles, one carrying a bird in its talons; on cabriole legs richly carved with mascarons and scrolling leafage and having carved paw feet. *Length 6 feet 5 inches*

282. George II Carved Mahogany Lion-Mask Bench in Seventeenth Century Brussels Tapestry

Matching the preceding; the top with similar tapestry woven with fruits and flowers.

283. William and Mary Spirally Turned Walnut and Yewwood Circular Gate-Leg Table *English, XVII-XVIII Century*

Circular top with two hinged drop leaves, a small frieze drawer at either end; on spirally turned and blocked frame with one matching gate-leg and one loper support. Some careful restoration.

Height 27¼ inches; width 25½ inches

284. Set of Four Chippendale Mahogany and Crimson Silk Damask Side Chairs *English, XVIII Century*

With serpentine-arched back and dipped seat covered in crimson floral damask, small wears; molded quadrangular legs with recessed stretcher; one leg repaired.

From French & Co., Inc., New York

285. Régence Carved Walnut and Needlepoint Wing Canapé *French, Early XVIII Century*

Serpentine canted back, downscrolled wing arms on outcurved supports, and seat, covered in period *tête de nègre* needlepoint worked with particolored birds and blossoms enclosing *petit point* figural and floral cartouches; curvilinear underframing, with shell- and foliage-carved rails resting on eight cabriole legs. Some careful restoration. *Length 7 feet 5 inches*

From French & Co., Inc., New York

[See illustration]

[NUMBER 285]

286. CHARLES II FINELY CARVED WALNUT CANED DAYBED
English, XVII Century
Oblong seat with richly carved rails, pierced stretchers and cabriole supports with whorl feet; carefully strengthened, the head panel removed. Has antique crimson velvet seat cushion with tassel ties. *Length 5 feet 7 inches*

287. CHIPPENDALE CARVED MAHOGANY TILTING-TOP SUPPER TABLE
Hexafoil top with roundels enclosing trelliswork panels and a central foliated rosace, tilting over a 'bird-cage' support, and column with conformingly carved tripod; castered. Contains old material.
Height 28¼ inches; diameter 35 inches

288. PAIR DIRECTOIRE ACAJOU AND BRONZE DORÉ ARMCHAIRS
With back and seat panels covered in varying green damasks, the arms supported by *bronze doré* sphinxes, back and seat rails ornamented with leaf appliqués; winged lion-head monopode front supports. Small imperfections.

289. SET OF FOUR DIRECTOIRE ACAJOU AND BRONZE DORÉ SIDE CHAIRS
En suite with the preceding; varying covers, some wear.

290. DIRECTOIRE ACAJOU AND BRONZE DORÉ CANAPÉ
En suite with the preceding. Some repair. *Length 5 feet*

291. RÉGENCE TULIPWOOD PARQUETRY SECRETARY-CABINET WITH PAINTED PANELS
Upper section with scrolled pediment over two cupboard doors colorfully painted with recessed panels of figures in romantic landscapes, above two drawers, all flanked by catered stiles headed with demi-figures; lower section with frieze drawer having drop front opening to a writing surface, over two cupboard doors; valanced base. Enhanced with trellis parquetry and lavish *bronze doré* foliage and figural appliqués.
Height 9 feet 7 inches; width 5 feet 1 inch

292. LOUIS XIV CARVED WALNUT AND CRIMSON VELVET FAUTEUIL
French, XVII Century
Scrolling acanthus-carved arms and underframing; arched back and seat in crimson velvet, shows wear. Reconstructed.

475—

293. EARLY GEORGIAN CARVED AND GILDED THREE-FOLD SCREEN WITH NEEDLEPOINT PANEL *English, Early XVIII Century*

Handsome architectural frame with carved leaf and gadroon moldings, the two ends ornamented with floral pendants; the divided needlepoint panel worked in brilliant colors with a continuous tumulous groundwork, and buff background depicting a profusion of floral plants and shrubs, interspersed with birds and insects, in the Chinese taste.

Height 9 *feet; length* 9 *feet* 7 *inches*

From French & Co., Inc., New York

294. Elizabethan Carved and Inlaid Oak Court Cupboard
English, circa 1600
Oblong overhanging top on two melon-bulb supports, enclosing a splayed cabinet with central door; on valanced cabinet base with two cupboard doors, gadrooned bulbous posts, and platform base. Carved with undulating vines bordering inlaid floral panels. With restorations.
Height 56½ *inches; width* 49½ *inches*
From Charles of London, Inc., New York

295. Cromwellian Oak Low Cabinet Inlaid with Silver Figural Ornament
With molded cornice and plinth, the front with single door, incorporating recessed and molded panels inlaid with silver figural ornament and fruit, initials *K D W* and date 1652. Contains old material.
Height 38½ *inches; width* 30¼ *inches*

296. Carved Oak Folding-Top Credence Table *English, XVII Century*
Demilune hinged top, overhanging a splayed frieze carved with scrolls and bossed strapwork, centring a small drawer; on ring-turned columnar legs, joined by a rail stretcher, one rear leg opening as a gate. Some careful restoration. *Height* 31 *inches; length* 5 *feet*
From Charles of London, Inc., New York

297. Walnut Intarsia Octagonal Table *Italian, XVI Century*
Octagonal top with contrasting panel and gadrooned rim, overhanging a paneled frieze with two drawers; conforming pillar support and molded foot. Inlaid with geometric borders and devices.
Height 31½ *inches; diameter* 31½ *inches*
From French & Co., Inc., New York

298. Pair Bronze and Wrought Iron Pedestal-Form Candlesticks
Italian, XVII Century
Baluster-form shaft with conforming urn socket, on scrolled tripod base ornamented with wrought leaves, and gilded paw feet.
Height 5 *feet* 2 *inches*
From French & Co., Inc., New York

299. WALNUT INTARSIA OCTAGONAL CENTRE TABLE
Italian, XVI Century
Octagonal overhanging top and frieze with single drawer inlaid with geometric motives; baluster-turned support and molded octagonal base; minor restoration. *Height* 30 *inches; width* 25½ *inches*
From French & Co., Inc., New York

300. PAIR SILVERED AND DECORATED TORCHÈRES *Italian Baroque*
Columnar shafts with gadrooned urn summits, and slightly varying socles; painted with naturalistic leaf stems on a silvered ground, and with blue stripings. *Height* 52½ *inches*

301. BYZANTINE SCULPTURED MARBLE COLUMN *IX-X Century*
Slender column carved in low relief with rosetted scrolls and grotesque masks above flutings; has marble bowl, base and plinth. Repaired.
Total height 5 *feet* 6 *inches*

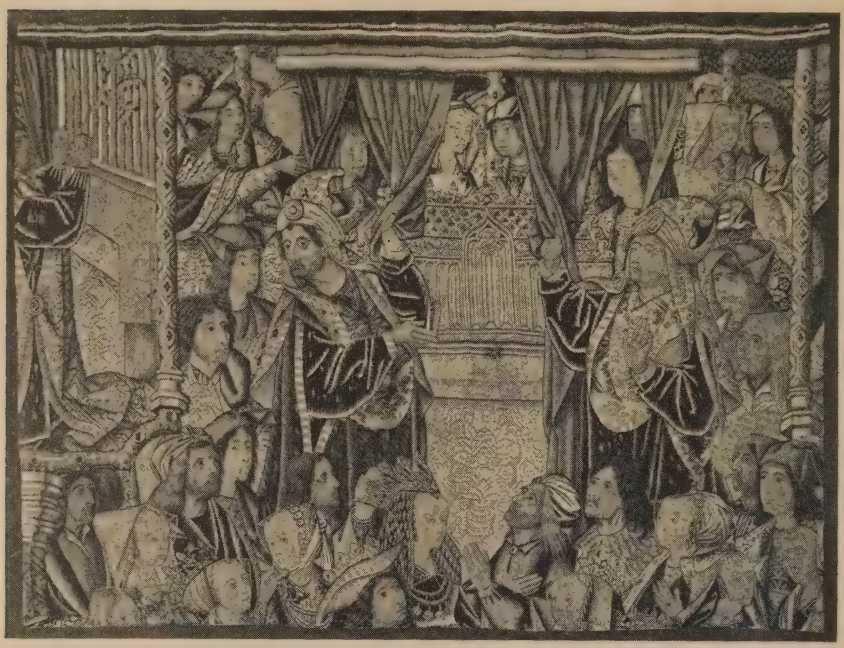
302. ROMAN SCULPTURED MARBLE SMALL SARCOPHAGUS *III Century*
With fluted pilaster corners enclosing *haut relief* groups of putti and maidens, and at one end the infant Hercules. Has imbricated marble supports and metal liner. *Height* 20 *inches; length* 37 *inches*
From French & Co., Inc., New York

303. PAIR BAROQUE GILDED METAL ARBOR-FORM TORCHÈRES
With central foliated standard, and symmetrically branching arms supporting twenty-one leafy *bobêches* with prickets; conforming leaf-scrolled base with wood plinth. *Total height* 6 *feet* 1 *inch; width* 5 *feet* 6 *inches*

304. PAIR CARVED AND GILDED PRICKET CANDLESTICKS
Italian, XVII Century
Trilateral paw-foot base and knopped shaft carved with winged cherub heads and leafage. *Height* 32¼ *inches*

305. TWO BRONZE MORTARS WITH PESTLES *XVI-XVII Century*
One molded with notched vertical flanges, and one having two beveled handles. [Lot.] *Heights* 3¼ *and* 4 *inches*

TAPESTRIES



[NUMBER 306]

306. FLEMISH GOTHIC TAPESTRY PANEL *Circa* 1490

THE OLD TESTAMENT. Depicting two high priests cloaked in crimson and lapis blue, parting curtains to reveal the Holy of Holies centring an ogee arch, and surrounded by numerous personages including three wearing crowns, and the kneeling figure at left of Aaron in blue and crimson robes before a grille. *5 feet 10 inches x 7 feet 10 inches*

Companion to the following

From French & Co., Inc., New York

[See illustration]

[NUMBER 307]

452

307. FLEMISH GOTHIC TAPESTRY PANEL *Circa* 1490

THE NEW TESTAMENT. Between slender pilasters is the seated Virgin wearing a floral crown and crimson robe, offering a golden apple to the Infant Jesus in her arms, and flanked by adoring angels and angelic musicians playing a viol and harp; at right a bearded figure of the prophet Isaiah, wearing blue robes and crimson cloak, holding a framed panel depicting Christ and the Tree of Jesse; in the foreground appear five heads of a donor and his family. Small repairs, as usual. *5 feet 10 inches x 6 feet 11 inches*

Companion to the preceding

From French & Co., Inc., New York

[See illustration]

308. ROYAL GOBELINS TAPESTRY *Circa* 1760

THE ABDUCTION OF PROSERPINE. Scene on a wooded slope, with Proserpine in shell pink and old gold draperies, assisted by attendants in placing floral offerings upon the statue of Demeter; interrupted by the approach of Pluto at the right in a chariot drawn by two gray horses, and a pair of amors in flight overhead; without border. *Twelve inches at the top have been turned under and may be had as additional height.*

9 feet 5 inches x 8 feet 7 inches

Note: The present tapestry belongs to the famous series *Les Amours des Dieux,* first executed in 1757 from the designs of a number of painters, the full series including no less than twenty-two subjects. The *Abduction of Proserpine,* showing the goddess before a statue of her mother Demeter (Ceres), is from a cartoon by Joseph Vien. The roster of painters in the series included the names of Carle Vanloo and Boucher, and hangings were executed for the King, Mme. de Pompadour, and Mme. du Barry.

Joseph Marie Vien (1716-1809) studied under Natoire, and won the Grand Prix de Rome in 1743, returning to France in 1750. Through the influence of Boucher, he was admitted to the Academy in 1754; in 1775 he was appointed director of the French Academy in Rome. The cartoon for the above subject is in the Grenoble Museum.

From French & Co., Inc., New York

See Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins,* 1907, vol. IV, pp. 189-223

[See illustration]

[NUMBER 308]

309. Royal Gobelins Tapestry, after J. F. De Troy

Jacques Neilson, chef d'atelier, circa 1765

THE TOILETTE OF ESTHER. Depicting a sumptuous interior with lapis blue and rose crimson draperies centring the turbanned figure of the eunuch Ægeus in yellow robe, fronted by the seated Esther and her five ladies-in-waiting, one holding a mirror, another adjusting a bracelet, and a third bathing her feet; at rear, buff and pale green foliage glimpsed through an arch; no border. Signed at lower right NEILSON *ex.*

12 *feet* 6 *inches x* 11 *feet* 5 *inches*

Note: The series of the *Story of Esther,* after the cartoons of Jean-François de Troy, consists of seven hangings, which were executed for the first time in 1738 under Audran on the high-warp loom; in 1763-64 certain of these, including the present tapestries, were woven on the low-warp loom under the direction of the *chef d'atelier* Neilson, a set of four being recorded by Fenaille in the collection of Alfred de Rothschild at Halton. The present subject, shown also without border, is illustrated in Fenaille (*vide infra*).

Jacques Neilson, one of the important directorial figures of the Gobelins, was affiliated with the manufactory from the year 1749, and in 1751 took over the general direction of the low-warp weaving; he was active until 1788, and was responsible for many of the great series of the period. Jean-François de Troy (1679-1752), the son of François de Troy, studied in Rome and returned to France in 1708 as a member of the Academy. He was employed by King Louis XIV, for whom he executed cartoons at the Gobelins, including the present series. In 1738, he became the director of the French Academy in Rome.

Companion to the following

From French & Co., Inc., New York

See Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins,* 1907, vol. IV, pp. 1-39 and illustration facing p. 4

[See illustration]

[NUMBER 309]

310. ROYAL GOBELINS TAPESTRY, AFTER J. F. DE TROY

Jacques Neilson, chef d'atelier, circa 1765

THE CROWNING OF ESTHER. Ahasuerus, richly garbed in embroidered gold and crimson robes, standing upon a dais and placing a crown upon the head of Esther, adorned in a buff gown with embroidered old gold cloak; the setting a colonnaded rotunda with numerous figures flanking the dais and occupying the balcony; at rear a view of buildings through a coffered barrel vault; no border. Signed at lower right NEILSON *ex.*

12 *feet* 8 *inches x* 11 *feet* 5 *inches*

See note to the preceding. This is part of the series and is also illustrated by Fenaille, (*op. cit.,* facing p. 8) but with the elaborate border which appears in some of the later series.

Companion to the preceding

From French & Co., Inc., New York

See Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins,* 1907, vol. IV, pp. 1-39 and illustration facing p. 8

[See illustration]

ORIENTAL RUGS AND AN AUBUSSON CARPET

311. TABRIZ RUG

Buff field woven with a brick red medallion and spandrels bordered by lotus scrolls; rose crimson leaf plaquette border and two pairs of figured guards.

6 *feet* 1 *inch x* 6 *feet*

[NUMBER 310]

312. ISPAHAN CARPET *Eastern Persia, circa* 1600

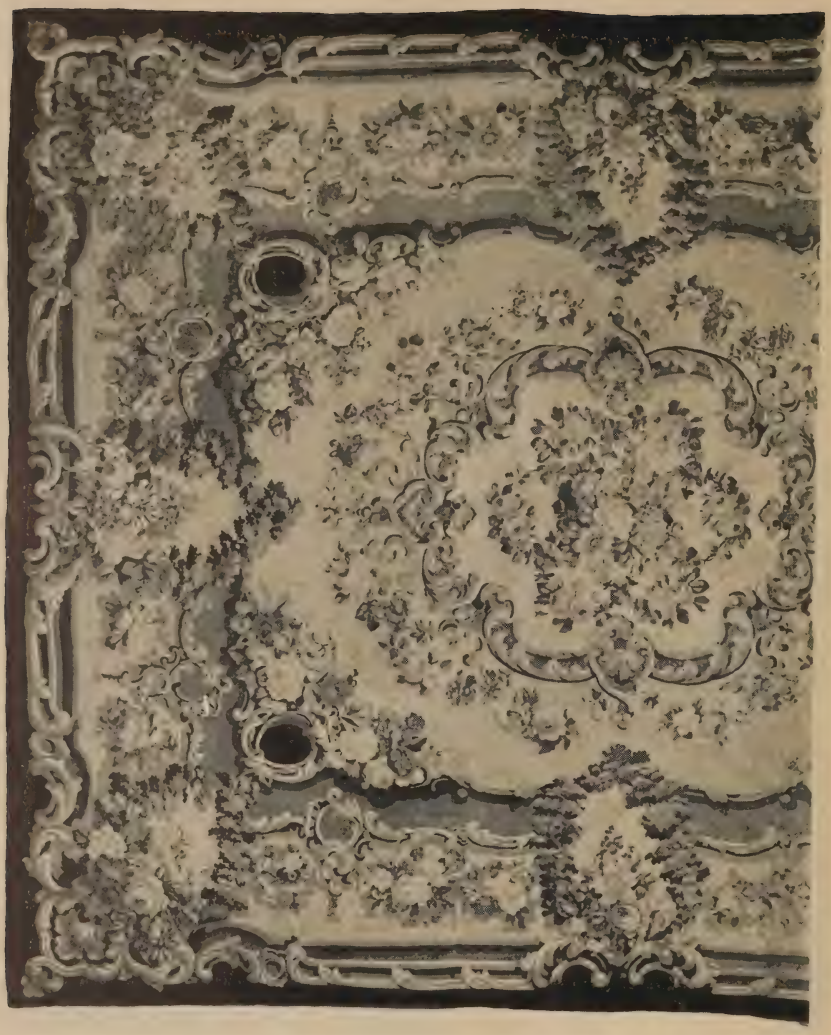
Field of rose crimson, woven with a symmetrical design of pairs of opposed old gold and crimson lotus and leaf palmettes supported upon sky blue Mongolian cloud bands and linked up by scrolling white creepers studded with smaller lotus flowers and tiny blossoms and leafage, in shades of orange, tan, moss green and other delicate colors. Deep midnight blue border of alternately erect and inverted leaf-shaped lotus palmettes connected by scrolling floral vines, between crimson and moss green floral guards. Small repairs and restorations, as usual. 19 *feet* 9 *inches x* 10 *feet*

1500

313. TABRIZ PALACE CARPET

Amber field woven with a symmetrical pattern of straggling celadon boughs supporting a variety of blossoms including carnations and lotus, interrupted by buff floral cartouches and a *tête de nègre* medallion and spandrels; amber border of scrolling lotus and jasmine motives flanked by seven plain and figured guards echoing the colors of the field.

34 *feet* x 22 *feet* 9 *inches*



[NUMBER 314, IN PART]

314. LOUIS PHILIPPE AUBUSSON FLORAL CARPET *Circa* 1845
Buff field woven with a cartouche of old gold and crimson foliage scrolls enclosing and bordered by pastel-colored blossoms, within an infloriated beige frame and shaded blue border with *tête de nègre* outer guard. Small wears and repairs. 20 *feet* 10 *inches x* 17 *feet* 4 *inches*

[See illustration]

[END OF SALE]

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